

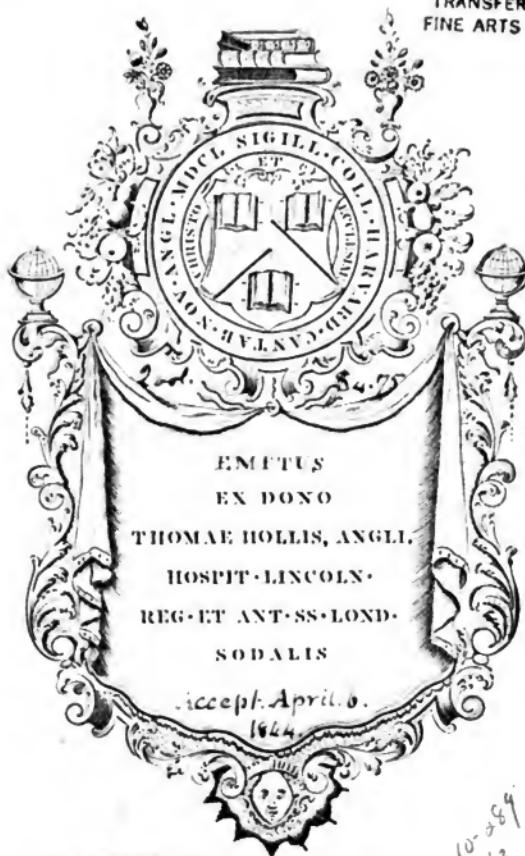


*A dictionary
of Spanish painters*

A. O'Neil

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A

DICTIONARY

OF

SPANISH PAINTERS.

PART I.





A
DICTIONARY
OF
SPANISH PAINTERS,

COMPREHENDING SIMPLY
THAT PART OF THEIR BIOGRAPHY

IMMEDIATELY
CONNECTED WITH THE ARTS ;
FROM THE FOURTEENTH CENTURY TO THE EIGHTEENTH.

B Y A. O'NEIL.

IN TWO PARTS.

PART I.

LONDON :
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A D D R E S S.

THIS WORK is addressed by the Authoress, in great humility, to the Amateurs of Art. With those, who will only peruse histories presented by the hand of genius, the following pages must be viewed with indifference, unless they more generously predetermine to excuse its absence by the truth and utility of her intention.

The genuineness of the former has depended upon her industry in collecting and comparing modern documents with ancient memorials; and as the latter have teemed

with profound knowledge on the subject of Spanish Painting in its important progressions, she has preferred shaping her poor opinion by those unquestionable authorities.

London, 21st April, 1833.

PREFACE.

IF, in the records of art, Italian, French, Flemish, and Dutch Painters, through all their individual and various shades of merit, arrest the attention and interest of the English amateurs and artists, should they remain satisfied in the exclusion of so many men of powerful and connecting talent as Spain has afforded in the art of painting?

There was but one Michael Angelo! one Raphael! yet Domenico Ghirlandaio aided the former, and Perugino instructed the latter. Neither entered the world of art

perfect in its attributes: they were its suns in embryo; but the theories and practice of their predecessors were as so many stepping-stones to the high mountain of their cultivated genius, and from that high pinnacle onwards went a line of devious strength and beauty. As in Italy, so also in Spain the arts have had their rise, their supreme elevation, and their decline; it is therefore fitting that the many individuals who have formed their entire sphere in that country, should be known distributively and collectively for the sake of justice to universal claims. Historians of other schools of art have delighted in chronologising the names and efforts of the lesser, as well as the greater, adjuncts to their systems; and justly, as parts contributing to a whole: thus exalting the glory of their respective nations, by the diffuse biographies of their artists, while the stars of Spanish Painting have been noticed in almost planetary rarity, or, if some added few be

rescued from complete oblivion, the scarce and grudging praise awarded them renders their consignment to it as certain.

The fifteenth century, so favorable to the arts in Italy, was likewise conducive to those in Spain. At that epoch the transition from Moorish finery to the correctness exhibited in the works of Gallegos and others, after the manner of Albert Durer, indicating a change as important and effectually received as in a distant clime, the triumph of the simple and the noble over the fantastic and the crude, brought admiration to the point of truth. With the commencement of the sixteenth century arose luminaries in art, which, if afterwards surpassed, were never eclipsed. It ushered into existence the correct and noble Luis de Vargas, who has, perhaps, exceeded in design any artist in any country; Morales and Sanchez Coello, not diminishing its dignity; Joanes, the head

of the Valencian school, who, although in manner leaning somewhat to the rigid, may take his place among the highest of all schools, and from whose preceptive excellencies so many great ones sprung; Becerra, making the giant example of Berruguete a standard which he so well supported and taught others to sustain; Fernandez El Mudo, identified as the Titian of Spain, whose powerful genius conquered even organic deficiencies, and thereby reached that high point of celebrity, which a Spanish artist only has attained under similar privations. Ere the close of the sixteenth century, the talents of a Viladomat kept up the brilliancy of painting in his country; while Cotan, Velasco, Zurbaran, and Pereda, advance as guards of honor to the very gateway of the arts opening to the seventeenth century, where Velasquez entered in august pre-eminence: Murillo follows—and justice is awhile suspended towards the recollection

of a Carreño, Cano, Moya, Cerezo, Coello, and many others; of whose exceeding merits, however, we are forcibly reminded, as well by their productions, as the esteem in which some of them were held by the two princes of Spanish art themselves.

SCHOOLS OF PAINTERS.

VALENCIA.

CHIEF OF THE SCHOOL,

VINCENT JOANES, after the manner
of Raphael.

Factor,
Tapia,
Borras,
Matarana,
J. O. Joanes,
Yavarri,
Novara,
Ferol,
Zarifena,
Orrente,
Leonardo,
Castafieda,
F. Ribalta,
J. Ribalta,
Piagali,
Espinosa,
Guirri,
March,
S. Gomez,
Sotomayor,
Orient,
Gilarte,
Gasull,
Victoria.

after the manner of Bassano.

MADRID.

CHIEF OF THE SCHOOL,

VELASQUEZ.

Berruguete,	
Rincon,	
Gallegos,	after the manner of Albert Durer.
Comontes,	
Pacheco,	
Sanchez Coello,	
Becerra,	
Los Cisneros,	
Morales,	
Blas del Prado,	
Barroso,	after the manner of Corregio.
Pantoja,	after the manner of Lucas Cranach.
Labrador,	after the manner of De Heem.
Cardenas,	
Mora,	
Mayno,	
Carducho,	
Tristan,	
Caxes,	
Juan de Toledo,	
Collantes,	
Navarro,	
Seb. Martinez,	
Cabezalero,	
Carrefio,	
Polancos,	
Cerezo,	
Coello,	
Martinez del Maso,	
Ardemans,	
Miranda,	
Viladomal.	

SEVILLE.

CHIEF OF THE SCHOOL,

MURILLO.

Cordoba,	
Fernandez,	
Sturmio,	
Vasquez,	
Vargas,	after the manner of Julio Romano.
Arfian,	
Roman,	
Marmolejo,	
Cespedes,	after the manner of Raphael.
Cotan,	
Herrera the elder,	
Pefalosa,	
Zambrano,	
Cano,	after the manner of Albano.
Herrera,	
Manrique,	
Saavedra,	
Zurbaran,	after the manner of Caravaggio.
Camprobin,	
Moya,	
Arellano,	
Perez,	
Antolinez,	
Bocanegra,	
Henrique, the Marine painter,	
Seb. Gomez,	
Cieza,	
Guevara,	
Villavicencio,	
Tobar.	

NOTICE.

THE words *Valencia*, *Madrid*, and *Seville*, signify the schools to which the several artists belonged.

At the end of each part of the following work are particularized such pictures as are now in the Royal Galleries at Madrid ; but, with some grand exceptions, very many of the finest productions of these eminent artists have been dispersed throughout Europe, and more particularly in England, where magnificent specimens of Spanish art largely contribute to the splendor of the noblest collections.

D I C T I O N A R Y

OF

S P A N I S H P A I N T E R S.

ABARCA (MARIA DE). An artist; born at Madrid. Neither the exact period of her birth or death is ascertained, however the certainty of her excellence in portrait painting is made conspicuously honorable by the approbation that her works received from Velasquez and Rubens, in whose time she flourished.—*Madrid.*

ABARCA (FRANCISCO). See ESTHENARD
DE ABARCA.

ABRIL (JUAN ALONSO). Historical painter;

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appeared towards the middle of the seventeenth century at Valladolid. The Dominican Convent of that city possessed for a considerable time a brilliant ‘St. Paul’ of his painting. The time of his death is unknown.—*Madrid.*

ACEVEDO (CRISTOVAL). Historical painter; born at Murcia. He was the disciple of Bartolomeo Carducci about the year 1585. He painted many excellent works for the Convent of Murcia.—*Madrid.*

ACEVEDO (MANUEL). Historical painter; born at Madrid in 1744, and was the pupil of Josef Lope; but, dissatisfied with his master, he studied the fine productions of more eminent painters, and duly improved. He obtained high patronage, and received for pictures many orders from different Convents, all of which he executed satisfactorily. He died in 1794.—*Madrid.*

ADRIANO (BROTHER). Historical painter; was a Carmelite friar of the Convent at Cordova, and became the pupil of Pablo de Cespedes. Francisco Pacheco, who knew Adriano perso-

nally, cites him as a great artist. Palomino, also, assures us that the Convent preserved for a number of years a ' Magdalen ' exquisitely painted by him in the style of Titian. Pons likewise speaks very highly of him. He died in 1630.
—*Seville.*

AGUERO (B. MANUEL). Battle and landscape painter; was born at Madrid in 1626, and was the pupil of Juan Battista del Mayno, (at that time painter to the Court,) whose style he so closely imitated, that his productions were received with avidity at the Palaces of the Retiro and Aranjuez. He was a man of considerable talent, and when Philip IV. visited Mayno's gallery, he took peculiar pleasure in conversing with this artist, who died at Madrid in 1670.
—*Madrid.*

AGUIAR (TOMASO). Portrait painter. He was a disciple of Velasquez de Silva, and painted exquisite miniatures in oil, distinguishing himself by the freedom of his style, good color, and exact resemblance. The poet Solis, whose por-

trait he had painted, celebrated his talents in a sonnet. He died in 1665.—*Madrid.*

AGUILA (FRANCISCO DEL). Fresco painter. He resided in Murcia, and in 1570 painted the beautiful Mausoleum of Alonso the Wise, in the Cathedral of that city.—*Valencia.*

AGUILA (MIGUEL DE). Historical painter. His productions were held in esteem, because from long study, and profound admiration of Murillo, he painted somewhat in his manner. He died in 1736.—*Seville.*

AGUILAR. See **JAUREGUI.**

AGUILERA (DIEGO). Historical painter. He acquired a great reputation at Toledo about the year 1587. He was generally employed to value the pictures that were executed by other artists, at the order of the Chapters and Nobles of Spain. The greatest part of his works were destroyed by fire. The time of his death is not known.—*Madrid.*

AGUIRRE (FRANCISCO DE). Portrait painter. He was a pupil of Eugenio Caxes, but principally occupied himself in the restoration of pictures. It is however to be lamented, that by this dedication of his time he spoiled many valuable paintings. There are, nevertheless, some good portraits in the collections of the connoisseurs at Toledo, that they owe to Aguirre.—*Madrid.*

AGUIRRE (HORTES DE VELASCO D'), Marquis of Montehermoso; was an amateur of such distinguished talent, that he was nominated a member of the Academy of San Fernando.—*Madrid.*

ALCALA (THE DUKE D'). An amateur artist. Francisco Pacheco was his particular friend, and relates that to this nobleman we are indebted for the artist Diego Romulo, as he studied with, encouraged, and brought him forward in life.—*Madrid.*

ALFARO Y GAMEZ (JUAN DE). Historical and portrait painter; was born at Cordova

in 1640, and became the disciple of Antonio del Castillo, who resided there. He went afterwards to Madrid, and studied under the great Velasquez, whose style of portraiture he imitated, and by him was furnished with opportunity for copying the Titians, Rubens, and Vandycks, which ornamented the royal Palaces. After some time spent in this manner, he returned to his native place, filled with more pride than talent as a painter; however, his portraits in oil enjoyed a great reputation. The vanity of this artist is commemorated by Antonio Castillo's contempt of it, and the simple, though witty, manner in which he made his displeasure evident. Alfaro never failed ostentatiously to inscribe on his pictures, *Alfaro pinxit*; and Castillo wrote on one of his, painted in competition with that artist, the words, *Non pinxit Alfaro*. Notwithstanding his conceit, Alfaro was a poet, and very learned. Palomino owes to him many valuable notes concerning Becerra, Cespedes, and Velasquez. He died in 1685.—*Seville*.

ALFON (JUAN). Historical painter, born at Toledo. He painted in 1418 several shrines

for relics for the Cathedral of that place, which have all the merit of those early times.—*Madrid.*

ALMOR (JUAN). Historical painter; born at the Charter-house of the Conception at Saragossa, to decorate which place he labored the whole of his life. He died in 1800.—*Valencia.*

ALVAREZ (LORENZO). Historical painter. After studying at Valladolid and Madrid, under Bartolomeo Carducci, he established himself in Murcia about 1688, and executed many pictures of considerable merit for different Convents.—*Madrid.*

ALVAREZ DE NAVA (LUIS). He practised the art as an amateur. His talents caused him to be received into the Academy of San Fernando in 1653.—*Madrid.*

AMAYA. Historical painter, and pupil of Vincencio Carducci. In 1682 he painted several pictures, which will ever be remarkable for their good coloring and correctness of design.—*Seville.*

AMBERES (FRANCISCO DE). Historical painter. In 1502 he ornamented the Cathedral of Toledo with his pictures ; and in 1507 the Chapters ordered divers pieces of sculpture, which he finished with the aid of Jean de Bruxelles and Lorenzo Gurricio. From 1508 to 1510 he painted, in conjunction with Jean de Bourgogne and Villoldo, the pictures that are still in the Arabic Chapel, and which must always be seen with interest.—*Madrid.*

ANEDA (JUAN DE). Historical painter, was born at Burgos. He executed, in 1565, several pictures that still hang in the Cathedral of that place.—*Madrid.*

ANTOLINEZ (JOSÉ). Landscape painter; born at Seville in 1639. At the age of fifteen he went to Madrid, and entered the school of Francisco Rizi, where he distinguished himself by the exquisite tints that reigned throughout his landscapes. He was generally known as Don Francisco Ochoa y Antolinez, “the learned painter.” He painted small portraits exceedingly

well; and one of his pictures, ‘A Virgin and Child,’ being designed in Murillo’s manner, was valued at two hundred crowns. He died at Madrid in 1676, aged 61.—*Seville.*

Pupil, Alonso del Barco.

ANTOLINEZ DE SARABIA (FRANCISCO).
Classical landscape painter. He studied law more than painting, but he has left such specimens of real talent behind him, that amateurs remain in regret that the study of painting was not his sole object. He died at Madrid in 1720.—*Seville.*

ANTONIO (PEDRO). Historical painter. Palomino says that he is ignorant of his name and family, but that he may be called Antonio, because that is really the commonest appellation in Spain. Antonio was born at Cordova in 1614, and was a disciple of Antonio del Castillo. On the death of his master he acquired general esteem as an artist. His ‘St. Thomas Aquinas’ and ‘Conception,’ which decorate the Convent of St. Paul at Cordova, have placed this artist in the rank of excellent colorists. He died at Cordova in 1675.—*Seville.*

ARAGON (JUAN DE). Historical painter. He resided at Granada in 1580, and was one of the distinguished professors who exerted themselves to ornament the beautiful Monastery of St. Geronimo.—*Seville.*

ARCO (ALONSO DEL). Historical and portrait painter. He was commonly called, “El Sordillo de Pareda;” that is, “Pareda’s little deaf one;” because he was deaf, and a pupil of Pareda. He was born at Madrid in 1625. Arco entered the school at rather an advanced age. He never could design well, but acquired taste and good coloring. Nevertheless, the great character of nature and truth in his resemblances, and the ease with which he finished his portraits, gained him reputation and plenty of work. We find his pictures at every step we take in Spain. His ‘Baptism of the Lord’ is really a capital production. He died at Madrid in 1700.—*Madrid.*

ARDEMANS (TEODORO). Historical and fresco painter; was born at Madrid in 1664. He was a disciple of Claudio Coello, and made considerable progress in the art of painting, although

he was a sculptor and architect. On the death of Francisco Ignacio, Philip IV. appointed him his painter. He has left some proofs of genius, but less as regards the arts than as a person of literary ability. He died in 1726.—*Madrid.*

AREGIO (PABLO). Historical painter. In 1506 he painted, in conjunction with Francisco Neapoli, the gates of the grand altar in the Cathedral of Valencia, representing the six remarkable features in the history of the Virgin. As it respects the execution of these subjects, the correctness of the design, the grandeur of the forms, and the noble expression of the whole, breathing the beautiful parts of the art in the taste of Leonardo da Vinci, render them the admiration of every judge of painting: they cost 3000 gold ducats.—*Valencia.*

ARELLANO (JUAN DE). Flower painter; was born at Santorcaz, in 1614. He was a pupil of Juan de Solis. No Spaniard ever surpassed Arellano in his style, which was accurately delicate. All Spanish amateurs have been careful to

obtain some of his productions. He died at Madrid in 1676.—*Madrid.*

Pupil, Bartolomé Perez.

ARFIAR (ANTONIO D'). Historical and fresco painter: he learnt the elements of his art at the fair of Seville, where Murillo and the best colorists had formed their style. Arfiar painted upon serge in distemper; a very fashionable mode at that time for the tapestry of houses, of which immense quantities were exported to America. This manner of painting gave great facility to the pupils; indeed, it was a received idea with professors of the day, that to paint well in oil, it was first necessary to have painted some length of time on serge in distemper. On the completion of Arfiar's apprenticeship to serge-painting, he attended the school of the illustrious Luis de Vargas. It was there that, having become excellent in design, he painted in oil with that correctness and ease which made him so celebrated. The great altar of the Cathedral at Seville, executed in conjunction with Ruiz, is a capital testimony of his talent. This artist was the first in Spain

who knew how to paint on white ground. He died in 1582.—*Seville*.

ARGUELLO (JUAN BAPTISTA). Painter of still life; born in 1515.—*Seville*.

ARIAS (ANTONIO FERNANDEZ). Historical painter; born at Madrid, in 1610, where he studied under Pedro de Las Cuevas. At the age of fourteen he painted the whole of the great altar of the Carmelites at Toledo, which secured him infinite credit at Court. The praises he received only excited his emulation, and at twenty-five he was one of the first artists at Madrid. On this account the Duke D'Olivarez appointed him to paint the series of kings that were placed, two and two, in the saloon of the Old Palace. It is scarcely credible, possessing as he did great talents, powerful protection, and an irreproachable character, that he should die miserably in an hospital in 1680. He left a daughter, with no other heritage than her abilities, which were eminent.—*Madrid*.

ARJONA. Historical painter; pupil of Sebas-

tian Martinez, whom he sought to imitate, but his extreme timidity prevented his ever rising above mediocrity.—*Valencia.*

ARNAN (JUAN). Historical painter; born at Barcelona in 1595, in which place he received the first principles of his art, and afterwards went to Madrid, where, under Eugenio Caxes, he became a good colorist; but there is a certain harshness perceptible in his works, that detracts much from his other merits. There are many of his productions at Barcelona, where he died in 1693.—*Valencia.*

ARREDONDO (MANUEL). Historical painter. He was appointed painter to the King in 1712; this title constituting his chief merit.—*Madrid.*

ARREDONDO (ISIDORO). Historical and celebrated fresco painter; was born at Colmenar de Oreja in 1653, and was a disciple of Joseph Garcia (not the Garcia of Charles II.); however, being unable to support the tyrannical conduct of his master, he went to the Academy of F. Rizi,

where he made such progress, that, before he left it, he was chosen painter to the King in 1685. He executed, with much success, the fable of 'Cupid and Psyche,' in the Stag gallery of the royal Palace. His water-colored productions were matchless for their correctness and delicacy. He died in 1702.—*Madrid.*

ARROYO (JUAN). A painter of little reputation, but one of those who concurred in the establishment of the Academy at Seville.—*Seville.*

ARTEAGA D'ALFARO (MATEO). Landscape painter, engraver, and historian; was born at Seville, where he attended the school of Juan de Valdes. He possessed a decided passion for perspective, and always painted temples, streets, and gardens; introducing, with much spirit, episodes in the life of the Virgin. Seville is filled with the works of this artist; but he principally excelled in engraving. A 'St. Francis,' and 'The Triumph of Religion,' after Herrera the younger, do him much honor. In 1666 he was secretary to the Academy of Seville; and in 1669

he was appointed head of its council. He died in 1704.—*Seville.*

ARTIENZA, CALATRAVA, (MARTINEZ DE.) Historical painter, and one of the founders of the Academy at Seville: he was a secretary to the establishment in 1669.—*Seville.*

ARTIGA (FRANCISCO DE). Landscape painter, historian, architect, and celebrated mathematician; was born of a distinguished family, at Henesca, in 1641. He painted several ‘Sibyls,’ and some ‘Conceptions,’ with great spirit and intelligence.—*Valencia.*

ARTOS (TISON). Historical painter; was born at Murcia. In 1581 he painted ‘The Martyrdom of St. Catherine,’ and divers other accessory subjects, for the Chapel Lozanos at Zamilla.—*Valencia.*

ASENSIO. Portrait painter. He lived at Saragossa towards the close of the seventeenth century, and distinguished himself by his portraits in oil.—*Valencia.*

ATANASIO. See BOCA NEGRA.

AULA (THE MARQUIS D'). An amateur of great merit. His works in crayons and oil would do credit to many of the first artists. He died in 1740.—*Madrid.*

AUSTRIA (JUAN D'). Son of Philip IV., and brother of Charles II. He was so devoted to the art, that, in the midst of the important occupations to which he was bound to attend through life, he studied painting, not as an amateur, but as a professor. He was a pupil of Eugenio de Las Cuevas. The celebrated Carreño said, that had he not been born a Prince, his talents would have enabled him to live like one.—*Madrid.*

AVIERO (THE DUCHESS D'). She resided at Madrid, in 1690, and was an artist of great practical intelligence. Her pictures are carefully preserved in the residences of her family.—*Madrid.*

AVENDAÑO (DIEGO). Historical painter; lived at Valladolid in 1661.—*Madrid.*

AVILA (FERDINAND). Historical painter, and sculptor, to Philip the Second. He was a pupil of Francisco de Comontes, and was appointed painter to the High Chapter of Toledo in 1565. After arriving at that dignity, he finished many works previously commenced by other artists, and was in consequence highly extolled and well paid by the dignitaries who employed him, as proved by the archives of the Cathedral.—He died in 1599.—*Seville.*

AVILA (FRANCISCO). Portrait painter. The truth he gave to his likenesses, and the suavity of his coloring, procured him a high reputation. He was painter to His Excellency Pedro Vacade Castro, Archbishop of Seville.—*Seville.*

AYALA (BERNABÉ). Historical painter; born at Seville. He studied with success under Francisco Zurbaran, whose manner he imitated

so closely, that his productions have been often taken for those of his master. He was one of the founders of the Academy of Seville in 1620, and contributed to its support from his private purse. It is presumed that he died in 1673.—*Seville.*

His pupil was José de Mera.

AYANZA (JEROMEO D'). A knight of the Order of Alcantara. He was an amateur painter, whose practical intelligence was of service even to regularly bred artists. Thus the opportunity may be taken of observing, that in the history of Spanish painting and painters, honorable and frequent mention is made both of the knowledge and encouragement lent to the arts by the nobles of Spain.—*Madrid.*

AYBER (XIMENES PEDRO). Historical painter. He was the kinsman and pupil of Francisco Ximenes, of whom he was a very successful copyist. Several of his pictures, particularly those which he painted at Calataiud, dated 1682, are excellent in design, color, and composition.—*Seville.*

B.

BAENA (PEDRO DE). Historical and portrait painter. He lived at Madrid in 1670, where he has left some works not devoid of merit.—*Madrid.*

BALLUERA. He distinguished himself by one picture only, representing the figure of our Saviour. He, like many others who possess but small merit, merely finds a place here, because it is a dictionary of artists, comprehending the inferior as well as the superior.—*Madrid.*

BARAMBIO (FRAY GREGORIO). Historical painter, and a monk of the Order of Mercy, which establishment he passed his whole time in embellishing. Some of his pictures are dated 1738.—*Madrid.*

BARCA (VICENTE). See CALDERON.

BARCO (ALONSO DEL). Landscape painter: born at Madrid in 1645, and was the pupil of José Antolinez. Amateurs are ever anxious to secure some of Barco's landscapes, because they are executed with peculiar grace, delicacy, and freshness. He died in 1685.—*Madrid.*

BARCO (GARCIA DEL, and JUAN RODRIGUEZ DEL). Fresco painters; born at Castle about the middle of the fifteenth century: their joint talents were so highly appreciated, that the Duke of Alba selected them to paint in fresco his superb Palace del Barco d'Avila, from which these artists adopted their surname. The condition was, to paint it in the Moorish style, after the manner of the Alhambra at Granada, of the Cathedral at Cordova, and of the Alcazar at Seville; all of them famous monuments of Moorish grandeur: instead, however, of tracing hieroglyphics, they introduced figures and heads, peeping through beautiful foliage, connected and fabled by their own imagination. It was thus that Spanish artists painted in the fourteenth and fifteenth centuries.—*Madrid.*

BARRANCO (FRANCISCO). Painter of dead game. He lived in Andalusia in 1646.—*Seville.*

BARRERA (DIEGO DE LA). Historical painter. In 1522 he painted the Scriptural subjects which decorate the Gate of Pardon in the Cathedral of Seville, and which place Barrera among artists of the second class.—*Seville.*

BARRERA (FRANCISCO). Historical painter. He was one of the most ardent defenders of the art of painting in 1640, at which period Spanish artists met with so much contradiction and difficulty.—*Madrid.*

BARROSO (MIGUEL). Historical and fresco painter of great celebrity; born at Consuegra in 1538. From New Castile he went to Madrid, and became a pupil of the illustrious Becerra. At the death of his master, he retired to his native place, with the intention of devoting himself to the study of Nature. Philip II., however, was perpetually recalling him to the Court, and

in 1589, on the 15th of November, he appointed him his painter, with the promise of paying for each picture when delivered. But the King's approbation of his talents, was more distinctly marked by his selecting him to paint one of the four angles of the Evangelist's Cloister in the Escurial, concurrently with Luis de Carballo, Romulo Cincinato, and Peregrino Tibaldi. Some of Barroso's works, in oil, are an 'Ascension,' the 'Coming of the Holy Spirit,' the 'Apparition of Jesus to his Disciples,' and the 'Descent of the Holy Spirit,' as foretold by St. Peter. We meet in these compositions with the intelligence of the professor; but he errs, sometimes, from a want of vigor and knowledge of chiaroscuro. His coloring closely resembles that of Baroccio, and his forms are graceful and round like Corregio's, but better designed and more firm. This great painter died at the Escurial in 1590.—*Madrid.*

BASTARD, see BESTARD.

BAUSA (GREGORIO). Historical painter; born at Majorca in 1590. He was a pupil

of Francisco Ribalta, at Valencia, and became in this school a very good artist, but much inferior to his master. Most of the Convents of Valencia possess some proofs of his talents. He died in 1656.—*Valencia.*

BAYERO (JUAN BATTISTA). Fresco painter; born at Valencia in 1664. He has left behind him many specimens of real merit.—*Valencia.*

BAYEU Y SUBIAS (FRANCISCO). Historical and great fresco painter; born at Saragossa, 9th of March, 1734. He studied under Luxan for a considerable time, and gained great proficiency in the art. He afterwards went to Madrid, where he became acquainted with Raphael Mengs and other celebrated masters, who all exulted in his talents, and predicted his future success. While he remained in the Spanish capital, he frequented the school of Antonio Gonzales Velasquez; but on the death of his father he returned to his native place, in order to become the guardian of his family: scarcely had he arrived home, when Mengs despatched a courier

with an order from the Monarch, that he was to return immediately and begin painting the various chosen subjects that were to contribute to the decoration of the Palaces of the metropolis; all which charges he fulfilled to the infinite satisfaction of his sovereign. In the year 1765 he became a member of the Academy of San Fernando, and in 1795 he was declared its director-general. Bayeu's compositions pourtray his great knowledge in the art of painting. All must allow that in his day few equalled him in correctness, composition, and expression: his attitudes were full of grace, and his groups well contrasted. He possessed a perfect knowledge of *clair-obscur*, coloring, and all the harmony of art. Perhaps one might desire greater nobleness in his figures; but when it is considered that he arrived at the degree of perfection which he attained without leaving the kingdom, he does the greatest honor to the Spanish school. Every Church is enriched with his pictures, and every Palace by his frescos. He died at the close of 1795.—*Valencia.*

BAYEU Y SUBIAS (RAMON). Historical

and fresco painter. He was brother and pupil of Francisco, whom he followed to Madrid, where, by his application and strict adherence to the rules of the Academy of San Fernando, he became a correct artist, and was, ere long, appointed painter to the King; but, unfortunately for the arts, he died young.—*Valencia.*

BECERRA (GASPAR). An historical and fresco painter of great celebrity; also sculptor and architect. He labored for some time with Michael Angelo at St. Peter's. We cannot speak of this splendid artist but with respect, and even veneration; since it is to the purity of his taste and extraordinary genius that the arts in Spain owe so large a portion of their brilliancy and perfection. Becerra was born at Baeza in 1520, and, when very young, observing the progress that Berruguete was making in Italy, he determined to follow his example by going there; but not being able to become the pupil of Raphael, he closely studied the style of that magnificent master, and was further indemnified by his association with Michael Angelo, on whose grand style his own was founded. Surrounded as he

was by *chefs-d'œuvre*, and by the great artists who created them, Becerra could scarcely be otherwise than eminent. He assisted Vasari in the Halls of the Chancery at Rome. In this city and in the Church of the Trinità del Monte, we find a 'Nativity' of his execution placed opposite one of the same subject painted by Daniella da Volterra, and that the Italians generally ascribe to the latter artist, notwithstanding historical proof determines against the belief, which certifies his frequent adoption of Daniella's style. Becerra, who was a great anatomist, completed the designs for the work that the Doctor Valverde published in 1554, and which, to this moment, is invaluable for the study of painters, sculptors, and surgeons. He also produced two anatomical statues, models of which are in the hands of all professors. He married in Rome, the 15th July, 1556, and returned soon after to Spain. Philip II., who was well acquainted with the extraordinary merit of this master, received him immediately into his service, and almost continually employed him at the Alcazar and the Pardo. On the 23rd of August 1563, he was appointed chief painter to His Majesty, having the year before arrived at the

same dignity as sculptor. After receiving these honors, his sovereign permitted him to leave the Court for the purpose of executing the many works he had undertaken in different parts of the kingdom, at the same time saying to him, "Becerra, wherever you go, your salaries shall be always remitted to you." His fine frescos, in the Palace at Madrid, perished in the fire that took place on Christmas Eve in 1735; but the Palace of the Pardo still preserves a fine one representing Medusa, Andromeda, and Perseus, in which is displayed the perfection he had attained in correctness of design, truth of expression, and every other attribute of the sublime art of painting. The cartoons of this celebrated artist are extremely scarce and esteemed: they were executed in black and red crayons. He occupied himself so particularly in this part of the art, that, having been many days drawing the Mercury in the fable of Medusa which ornaments His Majesty's apartments in the Palace of the Pardo, the King said to him, "What! is that all you have done?" to which Becerra respectfully replied, "I follow the example of the great Italian masters, who first designed their subjects on

cartoons of the size they intended to paint them ; and it is to the neglect of this method that we may attribute the inferiority which marks the productions of later times. The works of Bécerra are very numerous ; but those in sculpture are even of higher merit than his fine pictorial specimens. At Rome they decorate St. Peter's, Palaces and Convents ; in Spain they enriched those of Saragossa, the Pardo, Huete, Madrid, Valladolid, Granada, Riosco, Medina del Campo, Salamanca, Bribesca, Astorga, and other cities. In a codicil of his will, where he recommends his wife to the care of Philip II., he entreats the King not to forget the merits of his pupils, Miguel Martinez, Balthazar Torreo, and Miguel de Ribas, all sculptors, who aided him in the stuccos of the Alcazar and the Pardo : he also commends to notice, in the same manner, those whom he had instructed in painting. He died in 1570.—*Madrid.*

His pupils were,—

Miguel Barroso,	Bartolomeo Bernius
Geronimo Cabrera,	Rio,
Gaspar de Hoyos,	Jeromeo Vasquez.

BEJAR (THE DUKE DE). Landscape painter, and celebrated amateur. His productions hold an honorable place in the collections of the connoisseurs at Madrid.—*Madrid.*

BELA (ANTONIO). See VELA (ANTONIO).

BELA (CRISTÓBAL). See VELA (CRISTÓBAL.)

BENAVENTE (THE COUNT DE). An amateur, and grandfather of one of the same name who lived in the time of Palomino. This nobleman designed well, and painted well, so that even professors held his opinion and works in high estimation.—*Madrid.*

BENAVIDES (VICENCIO.) Fresco painter and decorator; was born at Oran in 1637. He was a pupil of Francisco Rizi at Madrid. It was in consideration of his knowledge in fresco painting that Charles II. nominated him his painter in 1691. He died in 1703.—*Madrid.*

BENEDICTO (R.) Historical painter; born

at Valencia. He was a pupil of Gaspar de la Huerta, whose manner he adopted so closely that the disciple's productions were often mistaken for the master's. He died in 1735.—*Valencia.*

BENET (FATHER GERONIMO). Portrait painter. His likenesses were very correct, but he excelled more in his manner of painting half-length figures of the Virgin, monks, and similar subjects. He died in 1700.—*Valencia.*

BERATON (JOSEF). Historical painter; born at Tarragona in 1747. He acquired the first instructions in painting under Josef Luxan, but afterwards went to Madrid, and attended the school of Francisco Bayeu, whom he strove to imitate, but his style was always too affected for the resemblance to be esteemed; however, he obtained the second prize at the Academy of San Fernando in 1766. Many churches still preserve his pictures. He died in 1796.—*Valencia.*

BERENGUER. Historical painter, and born at Lerida. He was painter and monk of the Charter-house in that place, of which he became

Prior in the year 1646. This artist had such a feeling for the works of Carducci, that he shut himself up in the Monastery of the Paular, in order that he might copy all that master's pictures which hung in the chapel and other parts of the edifice. He painted, with some success, the twenty-four pictures that ornament the great cloister of his own Convent, where he died in 1675.—*Valencia.*

BERRUGUETE (ALONSO). Painter, sculptor, and architect. This truly great artist was born at Peredes de Nava, about the year 1480. His father, Pedro Berruguete, painter to Philip I., instructed him in the elements of painting; but after his death, Alonso went to study in Italy, and happily became a pupil of Michael Angelo, under whom he acquired the most profound skill both in the theory and the practice of the arts. The admiration of Rome itself was bestowed upon this great Castilian. Who can wonder that he acquired it? He was instructed by, and worked with, Michael Angelo in the Vatican! His familiar friends were Andrea del Sarto, Bandinelli, and other eminent artists of Italy! On his return to

his native country he exhibited to the Spanish world a new system of painting, the excellence of which was rapturously acknowledged, and he consequently became illustrious. Spain was not only indebted to him for his own exertions, but also for defining the path which others traversed in imitative excellence; in proof of which may be cited Gaspar Becerra, Bautista, Bergamo, Bayeu, and many others — each in a degree important, as the principles of pure taste were thus more generally diffused. Charles V. soon gave him splendid proofs of his approbation: he appointed him his painter and sculptor, and at the same time employed him on different grand works, both for the Alcazar at Madrid, and the Palace, then newly built, at Granada. Shortly after he was nominated valet-de-chambre to the King. Alonso de Fonseca, archbishop of Toledo, obtained his assistance in decorating the grand College that he had founded at Salamanca, and where, as usual, Berruguete succeeded in delighting his employers. The Bishop of Cuença, Diego Ramirez de Villa Escasa, occupied him for the embellishment of the great gallery in the college of his diocese; and we may

judge of the grandeur of this work, from the certainty that 150,000 gold ducats were expended in its execution. Our artist married a young lady of Rioseco, and settled himself in that city, where he executed the Bishop of Palencia's splendid monument in the College of San Gregorio, and the grand altar of the Royal Monastery of San Benito. He accomplished much for this College both in sculpture and painting, and, amongst the rest, a superb 'Transfiguration of our Saviour,' which is placed above the Archbishop's chair. In fact, it generally occurred that his united talents, in painting and sculpture, were severally displayed in the same edifice. In the choir of the Cathedral at Toledo are numerous beautiful carvings from the hand of Berruguete. By such constant and successful occupation, Alonso became so extremely rich that he purchased of His Majesty Philip II. the lordship of Ventosa, near Valladolid, and lived in the magnificence of a grandee. He was the first professor in Spain who diffused and established the taste for a pure and exact design, exemplifying beautiful proportions of the body without diminishing the grandeur of his forms; in short, he was ignorant of

nothing which constitutes the perfection of painting, sculpture, or architecture. Saragossa, Madrid, Valladolid, Palencia, Santoya, Paredes de Nava, Villa de Fallades, Medina del Campo, Salamanca, la Mejorada, la Ventosa, Cuença de Henares, and Toledo, all exhibit testimonies of his grand genius and indefatigable labors. He died at Alcalá in 1561, and, by the order of his Sovereign, was interred with princely magnificence.

His pupils were—

Blas de Prado,

Juan Bautista Monnegra.

BERRUGUETE (PEDRO). Historical painter. Neither Palomino, nor any other writer, speaks of this artist; and Pons even doubts his existence: but an authentic declaration of a Commissary, named Lazaro Diaz, thus proves his having lived, and as an artist:—"I declare, in the name of my mother, that my grandfather Pedro Berruguete was painter to Philip I., who as a recompense for his talents ennobled him, with a suitable estate to maintain his rank. Pedro espoused Elvira Gonzales, by whom he had four children, as follows: Christiana Gonzales Berru-

guete, Elizabeth Gonzales Berruguete, Pedro Gonzales Berruguete, and Alonso Berruguete, who was Baron of Ventosa." This document establishes his having been the father of the preceding artist.—*Madrid*.

BERTUCAT (LUIS DE). Historical painter; who, although a captain of dragoons, was received as a member of the Academy of San Fernando, in consideration of the many good pictures he had executed and presented to it in 1780, and which hang in one of its halls.—*Madrid*.

BESTARD. Historical painter, born in the island of Majorca. He lived at Palma towards the end of the seventeenth century, and painted, for the Convent of Montesion, a superb picture; which rare production is regarded as one of the wonders of that city. Bestard also ornamented with his pictures its University and other buildings of consequence. We are ignorant of the time of his birth and death.—*Valencia*.

BISQUERT (ANTONIO). Historical painter; born at Valencia. He studied in the

school of Ribalta, and afterwards established himself at Teruel in 1620, where he enjoyed a good reputation; but, jealous of the talents of Francisco Ximenes, he died in grief in 1646.—*Valencia.*

BLASCO (MATEO). Historical painter. Appeared about the year 1650, and was ordered to embellish with some of his productions the parish church of San Lorenzo at Valladolid, which he executed satisfactorily.—*Madrid.*

BOBADILLO (GERONIMO). Painter of still life. He was born at Antequera, and became the pupil of Zurbaran at Seville. His improvement was not equal to his zeal, because he abandoned the study of design for that of color: he only painted small objects, but had a perfect knowledge of perspective, of which he made great use in his compositions. He varnished his pictures so highly that Murillo said, he must certainly use crystal. Bobadillo was one of the great protectors of the Academy that was formed at Seville in 1680, to which institution he bequeathed a numerous selection of

designs, models, and sketches, after the most celebrated artists.—*Seville.*

BOCANEGRA (PEDRO ATANASIO).

Historical painter. He was born at Granada in 1638, and was a pupil of Alonso Cano. Under so good a master, and by studying the works of Pedro de Moya, he acquired the style of Vandyck. Unfortunately, however, for the necessarily undeviating study of his art, Atanasio became so irascible and jealous of rivalry, that he was constantly engaged in disputes. One of these quarrels which he had with Teodoro Ardemans, and which terminated in that young man's favor, (for he was then only twenty-five,) caused so much mortification to Bocanegra, that he died a few days afterwards, in 1688. Notwithstanding the predominant vanity of his character, which rendered him in some degree obnoxious, he was regretted by every amateur of the arts. His finest works are in the Cathedral of Granada, some of which are very near to the manner of Vandyck's early productions: this we consider a sufficient panegyric.—*Seville.*

BOLA (DON ANTONIO). He was the son and disciple of Cristoval Bola. He resided at Cordova in 1615, and painted two angles of St. Augustine's Cloister in that city. He died in 1676.—*Seville.*

BONAVIA (DIEGO). Painter and architect. He was nominated painter to Philip V., who also appointed him president of the assembly which was to arrange the establishment of the Academy of San Fernando. He died at Madrid in 1760.—*Madrid.*

BONAY (FRANCISCO). Landscape painter; born at Valencia, where he made himself known at the commencement of the eighteenth century, by composing very pretty landscapes, in which he introduced buildings and animals after the manner of Perelle and Berghem.—*Valencia.*

BOURBON (The Infant DON GABRIEL). It is authentically proved that this prince, even in childhood, evinced the most decided taste for the arts, and for painting in particular. His father, Charles III., gave him every opportunity of

studying to advantage, for, as it is well known, the king was a most zealous protector of art; therefore Don Gabriel was constantly engaged in copying the beautiful Raphaels in the royal collection. This admiration of the prince of artists, could scarcely be unproductive to a student; and in proof, remain the two pictures which he presented to the Academy of San Fernando, of which he became a member in 1782. In this sanctuary of the fine arts he labored, not as a prince, but as the humblest artist, modestly placing himself in the lowest seat, and with deference to his superiors in knowledge; but the Society had soon to regret the loss of an amateur possessing such purity of taste. He died, in the flower of his youth, at the Escorial, November 23rd 1788, leaving behind him many honorable proofs of talent.

BORGOÑA or BOURGOGNE (JUAN DE). Historical painter in oil and fresco. In the year 1495 he became very celebrated at Toledo. He painted, in concurrence with Alonso Sanchez and Luis de Medina, the theatre of the University of Alcala de Henarez. He also finished, in the Ca-

thedral and other edifices of consequence, many capital works which had been left incomplete by preceding artists. It appears, likewise, that he was sent for to Avila, in order to terminate several important pictures commenced by Berruguete and Santos Cruz, which having fulfilled in a masterly manner, the approbation of his employers was acknowledged by noble payments. It was on his return from Avila, that he painted his fine fresco, in the Arabic Chapel in the Cathedral of Toledo, conjointly with Villoldo, as also the library. He executed many portraits of Cardinals, which certainly do not lessen his fame. Borgoña was classed among the eminent Spanish painters of his day; and it is a fact, that neither the Florentine or Flemish schools possessed one disciple who at that time surpassed him in grace or color. He died in 1533.—*Madrid.*

BORRAS (FATHER NICOLO). Historical painter, and a pupil of Vincente Johannes, was born at Concentayna in 1530. He labored arduously to ornament the Convent of St. Geronimo de Gaudia with his productions, which he

did in so masterly a style, that the authorities demanded them for the Escurial, and other great collections: they are existing testimonies of a rare taste and genius. He died at eighty years of age, in 1610, regretted by his community both on account of his talents and exemplary life.—*Valencia.*

Pupils of Borras were—

Jaime Terol,

Antonio Domenech.

BOUZAS (JUAN ANTONIO). Fresco and still-life painter. Was born in Galicia, towards the year 1672, and was the pupil of Luca Giordano, while that artist remained at Madrid, and whose style he succeeded in imitating. However, on that master's return to Italy, Bouzas applied himself solely to the painting of frescos, some of which were very excellent and free in their manner of execution. He died in 1730.—*Madrid.*

BRU (MOYSÉS VINCENTIO). Historical painter; born at Valencia in 1682. This artist, even as a child, manifested a decided disposition for painting; for which reason he attracted the

especial notice of Palomino, by whose instructions his peculiar capabilities were speedily developed : thus in Valencia, the very nursery of the arts in Spain, he acquired a vast reputation, as a rising genius. Palomino occupied him in finishing pictures he had himself begun. His biographers regret his early death, which occurred at the age of twenty-one. Designs by Bru have been bought by foreigners at high prices.—*Valencia.*

BURGOS DE MANTILLA (ISIDRO). Portrait painter. About the year 1671 he was engaged to paint full-length portraits of the King of Spain, from the time of Henry II. to that of Charles II.: they were hung in the Charter-house of the Paular.—*Madrid.*

BUSTAMENTE (FRANCISCO). Portrait and fresco painter. This artist was born at Oviedo towards 1680. He became a pupil of Jacinto Menendez at Madrid, and, on his return to the place of his nativity, dedicated himself to portrait painting, in which he succeeded to a certain degree ; but the few frescos he accomplished do

him higher credit than his portraits. He died at Oviedo in 1737.—*Madrid.*

C.

CABEZALERO (JUAN). Historical painter, born at Almaden in 1633. He studied at Madrid under Carreño, and was considered by that master as one of his most promising pupils; but, unfortunately for the arts, he died when he had attained his twenty-sixth year. Cabezalero's pictures are chiefly in the collections at Madrid.—*Madrid.*

CABRERA (GERONIMO). Historical painter in oil and fresco. He was a disciple of Gaspar Becerra. In 1570 he was employed in one of the halls of the Pardo, and also one of its towers; in both of which he executed frescos, that partook largely of the grand and excellent manner of that improved period.—*Madrid.*

CACERES. Historical painter. He esta-

blished himself in Saragossa in 1630, where he received encouragement. His productions are more numerous than good.—*Valencia.*

CALDERON DE LA BARCA (VINCENTE). Landscape painter. He was a pupil of Francisco Goya, whose style was the object of his attainment: this is apparent in some of his very agreeable landscapes, and also in a picture representing the 'Birth of Saint Robert,' painted for the Convent of Avila. He died in 1794.—*Madrid.*

CALABRIA (PEDRO DE). Historical and battle painter. He was a disciple of Luca Giordano. His Majesty Philip V. appointed him his painter the 12th of June 1712. Calabria's battle pieces are executed with greater freedom than his historical pictures.—*Madrid.*

CALLEJA (ANDRES DE LA). Historical painter; born at Rioja in 1705, and was the pupil of Geronimo de Esquerra at Madrid. His first important employment was to finish the beautiful pictures begun by Miguel Menendez, for the

Chapel Royal. In 1752 Philip V. appointed him president of the assembly commissioned to establish an Academy of the Fine Arts, which now bears the name of Ferdinand VI.; and soon after he was nominated Court Painter, and Director to the Institution. In 1754, at the request of the members, he painted the portrait of Don José de Carbajal, Minister of State, and the Mecænas of artists. In 1778 Calleja became an academician in the Establishment at Valencia; and in the same year Charles III. signified his pleasure that he was to retain the title of Director to the Academy of San Fernando. Those of his pictures which decorate the churches of the Holy Cross and Saint Philip, the Convent of Saint Francis, the Chapel of the Treasury, and also the Academy, may be classed among the productions of the great artists of his time.—*Madrid.*

CAMACHO (PEDRO). Historical painter. Towards the end of the seventeenth century he painted four pictures for the Collegiate Church in Murcia, and which are justly admired by connoisseurs.—*Valencia.*

CAMILO (FRANCISCO). Historical painter in oil and fresco ; born at Madrid in 1600. He was a pupil of Pedro de las Cuevas, and enjoyed a great reputation. The Duke d'Olivares chose him, with others, to paint the Kings of Spain in the Saloon of the Retiro, where the Court assembled every night. By this nobleman's orders he also executed fourteen of Ovid's Metamorphoses, in the series of which he displayed an ability that justified the high patronage of the Duke. Camilo was indefatigable, and produced every picture to the satisfaction of the amateurs of that day. His design was correct, and his coloring fresh ; but he sacrificed rather too much to the taste of the times, which was by degrees receding from the beauty of the antique. Of all his pupils, Francisco Ignacio is the one who has best preserved the style of his master. He died in 1671.

—*Madrid.*

His pupils were :

Juan de Arevalo Cano,

Francisco Ignacio de la Iglesia Ruiz,

Andro Vargas.

CAMINO (DOMINGO). Painter, born at Ar-

ragon in the middle of the seventeenth century. This artist was below mediocrity, but he has left multiplied specimens of an industrious disposition.—*Valencia.*

CAMPO (JUAN). Historical painter, born at Ita in 1550. He was a disciple under Francisco de Comontes. In the archives of the library in the Cathedral at Toledo, we learn that Campo was employed by Don Geronimo de Coello, and on that dignitary's appointment to the Bishopric of Comayagua in America, our artist went with him for the express purpose of decorating churches with his pictures: the memorial also infers that he distinguished himself by his exertions.

Madrid.

CAMPO LARGO (PEDRO). Painter and engraver. He excelled much more as the latter; and in the year 1660 he published many engravings which are deservedly admired.—*Seville.*

CAMPROBIN (PEDRO DE). Painter of flowers, fruits, and animals. In 1660 he was a member of the Academy at Seville. By a con-

siderable degree of attention to the study of nature, he represented his objects with a truth uncommon in this style of painting at that period in Spain. He signed his best pictures, *Pedro de Camprobin Pasano fecit*.—Seville.

CANCINO (LUIS). Painter; born at Seville in 1685. He was a pupil of Lucas Valdes. Some of his pictures representing the life of the prophet Elias, are in the Convent of the Carmelites at Seville. He died at Madrid in 1758.—*Seville*.

CANO (ALONSO). Historical painter, sculptor, and architect. So great was his eminence in these several branches, that he deserved and gained the superlative title of the Michael Angelo of Spain. He was born at Granada in 1601. His father, Miguel Cano, a celebrated architect, first instructed him in his own profession, with whom, having completed his theoretical studies in that line, he applied himself most assiduously to sculpture, in which he shortly surpassed all expectation. Neither the influence of his father or friends could limit him to these departments of

art, his genius burst the bonds of restraint ; and on repairing to Seville, he became a pupil of Francisco Pacheco. All difficulties vanished before his rapid power of acquiring knowledge. With him masters soon sunk into pupils. He speedily discovered that the school of Juan del Castillo was the place where his taste would take its proper elevation. At that time Castillo was esteemed the greatest artist in Spain. Diego Velasquez de Silva, who had, in 1637, recently returned from Italy, was his chosen friend, and the intimacy was, as might be inferred, professionally important to Alonso, whose public works now secured to him the highest reputation. Far and near, Fame blew the trumpet of praise for the Spanish Michael Angelo. Few artists have accomplished so many works as he did both in painting and sculpture ; and the powers of his genius are magnified by the consideration, that while others travelled for taste, his was thus exalted without ever having quitted his own country. Churches, palaces, and triumphal arches, were beautified by his works, throughout which the lustre of rare talent shone alike in painting, sculpture, and architecture. His eye seized instantly upon the correct, his design was pure, and he neither

lost sight of the beauty of the antique, or the simplicity of nature. The suavity of his pencil makes him also conspicuous in resemblance to Albano, and the freshness of his coloring may be compared with that of Rubens. The greater part of his most celebrated pictures are sacred subjects, and have been carefully preserved in Spain: however, many of his excellent specimens have found their way to other countries. Cano died at Madrid in 1667.—*Seville.*

Alonso Cano's pupils were,

Sebastian Gomez,

Alfonso Mena,

Miguel Geronimo de Ciega,

Sebastian de Herrera Barnuevo,

Pedro Atanasio Bocanegra,

Ambrosé Martinez,

Juan Niño de Guevara,

Francisco Caro.

CALLENAS (JUAN DE). Fruit and flower painter; born at Seville. He resided at Valladolid about the year 1620, at which time he was in high repute for his very beautiful specimens in the line he had chosen.—*Madrid.*

CANO (JOSÉ). Born at Seville, and was the pupil of Domingo Martinez. He was merely in credit for the very lovely copies he made of Murillo's Virgins. He died in 1784.—*Seville*.

CANO DE AREVALO (JUAN). Painter of still life. He was born at Valdemoro in 1656, and became a pupil of Francisco Camilo at Madrid. He succeeded admirably in the style that he had chosen, which was extremely small and delicate. He died in 1696.—*Madrid*.

CANTELOPS (JOSÉ). Historical painter, born at Palma, in the island of Majorca. He was a member of the Academy of San Fernando, and died in his own country in 1785.—*Valencia*.

CARAMUEL DE LOBKOWITZ (DON JUAN DE). This nobleman was an amateur of great judgment, and painted a few good pictures. He was proud of being considered a painter. He died in 1682.—*Madrid*.

CARBAJAL or CARABAJAL (LUIS). His-

torical painter: was born at Toledo in 1534. At an early age he entered the school of Juan de Villoldo. His efforts were crowned by his attracting the notice of Philip II., who nominated him his painter when he had scarcely attained his twentieth year. Among many fine pictures by this artist, is a Magdalen of exceeding merit, which he terminated in 1570; this composition has been considered one of the numerous valuable pictures in the Escurial; also another, a 'Nativity,' which he finished in 1578, and that hung in the Infirmary of the same Palace. From 1580 until 1582 he was employed in painting religious subjects for various Chapels, most of which have since found their way to Madrid. Perhaps his most studied works are those in the grand Cloister of the Escurial, representing the 'Nativity,' the 'Appearing of the Angels,' the 'Circumcision,' the 'Adoration of the Kings,' the 'Marriage at Cana,' and the 'Baptism of Our Saviour;' these performances place Carballo, and with justice, in the first class of painters. It is true, some timidity may be observable in his manner, but his design is pure, and he possessed the talent of adapting the expression of his heads to the character of

the subject. In 1613 he was employed, conjointly with other artists, in works for the Palace of the Pardo, and shortly after died.—*Madrid.*

CARO (FRANCISCO). Historical painter; born at Seville in 1627. He received his first instructions in the art from his father, Francisco Lopez Caro; but anxious for higher improvement he repaired to Madrid, and studied under Alonso Cano, in whose school his zeal became an example, and his progress rapid; a high reputation followed, and in 1658 he received an order to paint all the pictures in the Chapel of St. Isidoro, in the Church of St. Andrew. He was so successful in the issue of this work, that he acquired in consequence an increase of public applause as well as the sincere felicitations of Cano, whose style of execution was exceedingly apparent in the productions of this pupil. He also finished a famous picture of 'the Jubilee' for the Convent of St. Francis of Segovia, where he introduced the portraits of Contreras and his wife. He died in 1667.—*Seville.*

CAROZ (VINCENCIO). Historical painter

and engraver. He was a Canon of the Holy Church of Valencia, but studied painting with his friend Geronimo de Espinosa. His principal works are in the Cathedral of Valencia. He was one of the most effective supporters of the Academy.—*Valencia.*

CARO DE TAVIRA (DON JUAN). Historical painter; studied at Seville under Francisco Zurbaran. Philip IV. made him a knight of Santiago, in respect as much to his genius as to his high birth. As he died very young, his works, which possess real merit, are proportionably scarce.—*Seville.*

CARREÑO (ANDRES). This painter was born at Valladolid; but few of his pictures are known, those few are in the collections of amateurs.—*Seville.*

CARREÑO DE MIRANDA (JUAN). Historical, portrait, and fresco painter; was born at Aviles in Asturias in 1615. His father, who was of a noble family, perceiving that he showed the force of natural genius in an extraordinary degree,

placed him in the school of Pedro de las Cuevas at Madrid. Under this master, Juan made rapid progress, and improved still more with Bartolomé Roman, who made him a fine colorist. At twenty years of age he painted the picture for the Cloister of Maria de Aragon; also those for the Convent del Rosario; and he was now considered as one of the most eminent artists of the time. He was appointed a judge both of Aviles and Madrid; but Velasquez, finding him one day very much occupied with affairs entirely foreign to his profession, informed him that the King required his services, and immediately gave him employment in the Palace. His first work was a fresco representing the fable of Vulcan, and another of Pandora and Epimetheus, which he was prevented, by illness, from finishing. In 1669 Philip V. decreed the honor to Carreño of being his painter, and the same title was continued to him by the succeeding monarch Charles II., who bestowed on him many honors. He painted the portraits of that Sovereign, of Don Juan de Austria, and also of the Russian Ambassador at Madrid in 1662. Carreño also painted the portrait of his Majesty in full armour, which was sent to France on his marriage

with Louise d'Orleans. His style was bold and free, and his tone of color expressive of a manner between Titian and Vandyck. Carreño's portraits are admirable, and recall to the mind of an observer a strong similarity to those of Velasquez. No painter in Spain, always excepting Murillo, has surpassed him in softness and suavity. His sketches are full of freedom, and display a great facility of invention, denoting unlimited genius. The works of this great artist are as numerous as fine, decorating most of the Churches, Palaces, and Cities throughout the Spanish kingdom. He died at Madrid in 1685.—*Madrid.*

His pupils were,—

Juan Martinez Cabezalero,

José Donoso,

Francisco Ignacio Ruiz de la Iglesia,

José de Ledesma,

Luis de Sotomayor,

Domingo Ezquerra.

CASANOVA (CARLOS). Painter and engraver; was born at Exea in Aragon, and went to Madrid, where he was appointed painter to the Court under Ferdinand VI. He chiefly ex-

celled in engraving. Casanova died at Madrid in 1762.—*Valencia.*

CASANOVA (FRANCISCO). Son of Carlos, was also a painter and engraver. He was born at Saragossa in 1734, and learned the elements of painting from his father, with whom, while yet a youth, he went to Madrid, where he studied industriously and with profit in the Academy of San Fernando; there he obtained the first prize in 1753, but afterwards applied himself entirely to engraving. He died in Mexico in 1778.—*Valencia.*

CASARES (DIEGO ANTONIO). Historical painter; he studied with great success in the Academy of Seville, which he helped to support from his private funds for several years. An 'Ecce Homo,' at Seville, is the only known work of this artist. He died very young.—*Seville.*

CASARES or CAZARES (LORENZO). Historical painter; born at Burgos. He flourished about the middle of the 17th century. The public places and private houses of his native town

possess many of this artist's productions. He died in 1678.—*Madrid.*

CASTANO or CASTRO (DON LEONARDO ANTONIO DE). Was a pupil of Barnabas Ximenes de Illescas at Lucena. As an amateur he excelled in the arts, and was a zealous advocate for them, particularly in the year 1640.—*Seville.*

CASTAÑEDA (GREGORIO). Historical painter; resided at Valencia in 1625. It appears that he was the pupil and son-in-law of Francisco Ribalta, to whom many of the works of Castañeda have been attributed. He painted the high Altar in the Cathedral of Andilla, and in this work, certainly, imitated the manner of his master, but did not equal him. Castañeda died at Valencia in 1629.—*Valencia.*

CASTELLO (FABRICIO). Historical painter in oil and fresco; was the son of Juan Bautista Castello, called the *Bergamasco*, and brother of Nicolas Granelo, who taught him the elements of the art. He afterwards studied under Fran-

cisco de Urbin, whom he assisted in his works at the Escorial in 1576. In 1584 he was appointed painter to Philip II., and in the same year was ordered, together with his brother Nicolas, Lazarus Tabaron, and Cambiaso, to paint in fresco, episodes in the 'Battle of St. Quentin.' In 1587, they (with the exception of Cambiaso) were commissioned to paint the 'Battle of Higueruela,' gained over the Moors by Juan II. It appears that Fabricio copied this battle from a canvass 130 feet in length, which was found rolled up in the armoury of the Alcazar at Segovia, and which was executed by Dello, painter to Juan II. This composition is truly curious; the varieties of attitudes, armours, and costumes are surprising. They also painted, in the same building, the 'Expedition to the Terceiran Isles,' a subject in which was introduced an incredible number of troops embarking and disembarking. The vaulted ceilings of the Palace were also beautifully decorated by Castello, as well as the capitulary halls of the Monastery. When these works were achieved, which occupied several years, Philip III. ordered his attendance at Court,

and shortly after he received permission from the King to repair to Alba de Tormes, where he executed many beautiful frescos in the Ducal Palace, and afterwards several in the Pardo. Castello's best contemporaries considered him as an artist of great talent. He died at Madrid in 1617.—*Madrid.*

CASTELLO (FELIX). Historical and battle painter; born at Madrid in 1602. He was the son of Fabricio, who first instructed him in his art; he afterwards studied under Vincencio Carducci, by whose masterly teaching, as also his own application and genius, he became one of the best artists of his time. At Madrid there are two pictures, which would alone establish his reputation; one is a representation of the 'Taking of a Castle by Don Fadrique de Toledo,' and the other, 'The Spaniards plunging into the River to begin the Attack.' Carducci was so pleased with the first picture, that he requested his pupil to allow him to paint the principal head; and, in fact, the entire figure of Don Fadrique is by Carducci, and extremely fine. The pic-

tures that were in the Cloister of St. Barbe, and which are now at the Rosario, are also by Castello. His manner is broad, his composition noble and well designed, but still better executed. He died in 1656.—*Madrid.*

CASTILLO (AGUSTIN DEL). Historical painter in oil and fresco; born at Seville in 1565. He was a pupil of Luis Fernandez, and afterwards went to Cordova, where his compositions were much esteemed for their correctness and simplicity. He excelled in fresco painting; but time and pretended restorers have almost destroyed his works of that kind. The Cathedral at Cadiz possesses an ‘Adoration of the Magi,’ which proves his genius, as also the ‘Conception’ in the Church of Nuestra Señora de los Libreros. Castillo died at Cordova in 1626, leaving a son named Antonio, who surpassed him in oil painting.—*Seville.*

CASTILLO (FERNANDO DEL). Painter of still life, and sculptor; was born at Madrid in 1740. He studied at the Academy of San Fernando, and soon after his admittance, when

very young, gained the second prize. He was employed as designer for the royal porcelain manufactory at the Retiro, and retained the office for many years. He died in 1777, leaving but few finished pictures, which are in the halls of the Academy.—*Madrid.*

CASTILLO (JOSÉ DEL). Historical painter; a brother of Fernando; was born at Madrid in 1737. He was instructed in the art of painting by José Roméo, and his rapid progress obtained for him the protection of Don José de Carbajal, who sent him in 1751, at his own expense, to study at Rome under Corrado Giacinto. This artist, being appointed first painter to Ferdinand VI., brought his pupil back to his native country in 1753; but Castillo, chagrined at being obliged to quit that grand sphere of the arts, determined to exert himself for the obtaining of the pension which was allowed artists, to enable him to study at Rome; in this he at length succeeded, and returned thither in 1758. Castillo sent repeated proofs to the Academy of the knowledge he was acquiring under Francisco Preciado; and, at the

termination of the period prescribed for the pension, he returned to Madrid. Soon after, Charles III. ordered his first painter, Raphael Mengs, to employ him in a manner suitable to his talents, who, accordingly, commissioned him to paint nearly a hundred pictures for the Manufactory of the royal tapestry. Subsequently, and at the desire of Mengs, he painted six mystical pictures for the Royal Convent de las Salesas, a portable oratory for the Infant, and several portraits of His Majesty, wearing the mantle of the Golden Fleece. He likewise painted, besides many others, the portraits of 'Ambrosio Morales and Mariana,' for the Gallery of Illustrious Men. He made several designs for the 'Don Quixote' of the Academy. His profound intelligence in the art rendered him an admirable restorer of frescos in the Retiro, on which time and ignorant repairers have both done their works of injury. The industry and ability of Castillo are admitted by all artists, but he failed in harmony of color and knowledge of perspective. His works are preserved at the Escorial and in many of the principal cities in Spain. He died in 1793.—*Madrid.*

CASTILLO (JUAN DEL). Born at Seville in 1584; was the youngest brother of Agustin. He studied under Luis Fernandez, and became excellent in design, the correctness of which is apparent in the many meritorious pictures he left at Granada. For his good coloring he is the most indebted to Luis de Vargas. The respect of this artist's memory is greatly increased by the knowledge that he was the professional instructor of the illustrious men undermentioned. He died in 1640.—*Seville.*

His pupils were,—

Estaban Bartolomé Murillo,
Alonso Cano,
Pedro de Moya,
Andro de Medina,
Juan de Leal Valdes.

CASTILLO Y SAAVEDRA (ANTONIO DEL). Historical, portrait, and still-life painter. He was the nephew of Juan del Castillo, and the son of Antonio del Castillo, who taught him the elements of painting, and at the same time discovered that his pupil's genius, teeming with

superior conception, and with a pencil impatient of execution, required greater power to direct him in the progress of the art, than he possessed, he forthwith sent him to Seville, where he was received as a disciple in the school of Francisco Zurbaran. There, his improvement kept pace with his talents, and on his return to Cordova he found himself qualified to study nature, the most unerring director. Frequently did Castillo ramble about the country sketching groups of animals, clustering farms, and implements of agriculture, in all positions; thus acquiring truth and force of resemblance to his objects. Original life lived again more beautifully in his portraits; and his fame increasing with his efforts, the Andalusian nobles were eager to possess specimens by Saavedra. In the midst of this brilliant reputation, vanity, jealousy, and despair deprived Spain of a great artist. Repairing to Seville, where for the first time he beheld some of the transcendent productions of Murillo, bitterness seized upon his spirit, and he exclaimed, "Can my servile pencil create these beauties? Castillo is no more!"

On his return to Cordova, filled with the idea of the glorious works he had seen, he commenced and finished a 'St. Francis,' which is his best picture; but, unable to recover his self-esteem, he died in consequence, in 1667. He left a variety of designs, which are in the possession of his many admirers; they are drawn spiritedly with a pen, and in this kind of labor he imitated the style of Herrera the elder. It must not be disguised that he failed in freshness and suavity. His pictures are numerous in Cordova, Granada, and Madrid.

—*Seville.*

His pupils were —

Juan Alfaro de Gamez,

Pedro Antonio.

CASTREJON (ANTONIO DEL). Historical painter; born at Madrid in 1625, and became a pupil of Francisco Fernandez. He was better in color than design. His compositions were introduced in the perspectives of Roque Ponce, of Josef Garcia, and in the centre of the garlands of Gabriel de la Corte. The greater part of his works perished by fire. He died in 1690.—*Madrid.*

CASTRO (JUAN SANCHEZ DE). Historical painter. In 1454 he painted the Gothic Altar, in the Chapel of San José, in the Cathedral at Seville; and in 1484 he was employed in painting pictures for the Church of San Julian.—*Seville.*

His pupil was,—

Juan Nuñez.

CAUDI (JOSEF). Painter, architect, and engraver; resided in Valencia about 1662. He was patronised by Charles II. He died at Madrid in 1667.—*Valencia.*

CAXES, CAXESI, or CAXETE (EUGENIO). Historical painter in oil and fresco; was born in 1577 at Madrid, in which city his father had settled on arriving from Italy, where he had imbibed a taste for the arts, and consequently became the elementary teacher of them to his son, whose natural genius, aided by unwearied application, enabled him to produce specimens which placed him in the first class of artists at Madrid. He was appointed painter to Philip III. in 1612, and was afterwards in great request for the decoration of the Monasteries, Convents, and Churches

in the Capital. In 1616 he painted in fresco, conjointly with Vincencio Carducci, the elegant Chapel of Our Lady in the Cathedral of Toledo, and in 1618 the grand altar of the Monastery of Guadaloupe. Although the religious mystical inventions of Caxes were, like those of other artists, well received, and richly paid for, yet Philip rejoiced in his successful work of the incidental history of Agamemnon, which embellishes the Alcazar, and remunerated him like a king. The design and execution of this noble production is beyond criticism. Caxes is an honor to the Spanish school; and Madrid, Toledo, Alcala de Henares, Guadaloupe, Ciudad Real, as also the Escorial, are enriched by his works. Designs by this artist, in Indian ink, are valuable. The death of Eugenio occurred in 1642.—*Madrid.*

His pupils were,—

Francisco de Aguirre,

Luis Fernandez,

Manuel de Molina,

Juan de Arnau,

Pedro de Valpuerta.

CEA (JUAN DE). Painter. In 1565 he painted, together with Juan de Añeda, the nave

of the Cathedral at Burgos, which is all that is known from his hand.—*Madrid.*

CEBRIA (FELIX DE). This artist was an intimate friend of Pablo Pontons, who instructed him in painting at the Academy of Valencia in 1660.—*Valencia.*

CERECEDO (JUAN DE). Historical painter; born at Burgos in 1540. No public works by this artist are known.—*Madrid.*

CEREZO (MATEO). Historical painter in oil and fresco ; born at Burgos in 1635. He received instruction in the elements of art from his father (also named Mateo), and by whom there are many pictures of Our Saviour, in their native town, which are sometimes attributed to the son, who is more generally known. At the age of fifteen Cerezo went to Madrid, and entered the school of Carreño, under whom he made wonderful progress, and being captivated by the style of his master, made it so intimately his own, that productions of the one, often pass current for those of the other. Cerezo delighted in the study of

Vandyck's beautiful works in the royal dwellings to which he had access.

He was employed on many public and private works at Madrid and in other cities. He assisted Herrera the younger to paint the cupola of our Lady of Atocha, and left at Valladolid a magnificent 'St. Francis.' On his return to Madrid he painted for the refectory of the Recollets, his famous picture of the pilgrims of Emmaüs, of which a presuming and offensive Italian said, "Per essere d'un Espagnuolo non è cattivo." It appears that this work was his last. The design of this excellent artist was conspicuous for truth, grace, and exactness. He died in 1685.—*Madrid.*

CERVERA (FRAY BLAS DE). Historical painter; was a pupil of Josef Martinez. In 1644 he painted several pictures for the Cloister of St. Francis at Valladolid.—*Madrid.*

CESILLES (JUAN). Historical painter at Barcelona. By the archives, it is proved that this artist was employed in 1382 to paint the high Altar of the Church of St. Peter at Reus; and was paid 330 florins of Aragon for the pictures of

the twelve Apostles and a series of ornaments. We have only seen a fragment of these works, which were replaced in 1557 by another high Altar, executed by Perris de Austriach.—*Valencia.*

CESPEDES (PABLO DE). Historical painter in oil and fresco, sculptor, and architect. This highly gifted professor was born at Cordova in 1538. It appears that he studied at Rome under a pupil of Michael Angelo; even there, while he was yet a youth, his frescos in the Churches of Aracoli and of Trinità del Monte acquired for him the appellation of the Spanish Raphael; but the clerical powers in Spain, jealous at his remaining in Italy, conferred on him the dignity of Canonship of the Chapter at Cordova, which had the desired effect of speedily recalling him to his native country. His admirable picture of the 'Last Supper,' in the Cathedral of Cordova, in which every ideal beauty of art is found assembled, and the whole truly classical, remains an existing monument of his power as an artist. In fact, grandeur of composition, correctness of design, anatomical freedom, bold fore-shortening, happy results of *clair-*
obscur, and the most brilliant coloring, are the

graces of all his productions; and Antonio Pons adds, that if Cespedes had lived in the time of Raphael, and enjoyed the high degree of friendship which united him to Federigo Zuccaro, he would have been one of the world's greatest painters. Pacheco hesitates not to affirm that he was the finest of Spanish colorists, and no one will be tempted to dissent from this opinion, while contemplating one of his pictures, representing the 'Martyrdom of a Female Saint,' painted for the College of the Jesuits at Cordova, and which is resplendent with the effect that touches and charms in Corregio, whom he essentially resembles in these particulars all through his pictorial works. For a finite opinion of his historical style, it must be observed, that although it partook of the fine properties of many great masters, its basis was in the feeling of Michael Angelo. His portraits were more conspicuous for beauty of painting than for resemblance to the living originals. Pablo's eminence as a sculptor stands apparent, from the Romans having inscribed the words "Victor il Spagnuolo" on his achievement of the head of Seneca. His biographers applaud with justice his universal genius; few men having

figured in the paths of profound learning with equal prominence. The literary works of Cespedes are as so many oracles in his country; and its Palaces, Churches, and public edifices, are enriched with those of his pencil. He died in 1608. He was interred in the Cathedral; the spot being marked by a slab, which bears the following panegyric:—

“ Paulus Cespedes, hujus almæ
Ecclesie portionarius, Picturæ,
Sculpture, Architecturæ, omniumqne
Bonarum artium, variarumque
Linguarum peritissimus, hic situs
Est. Obiit anno Domini MDCVIII,
Septimo calendas sextilis.”

His pupils were,—

Juan Luis Zambrano,
Antonio Mohedano,
Juan de Peñalosa,
Antonio de Contreras,
Cristobal de Vela,
Adriano, Fray.

CHACON (JUAN). An artist, who was employed to paint the monument of Seville in 1557,

and a San Fernando in the Alcazar of the same place.—*Seville.*

CHAMORRO (JUAN). Historical painter, and a pupil of Herrera the elder. The pictures of the 'Four Doctors,' and those representing the 'Life of the Holy Virgin,' which were in the Convent of Mercy at Seville, entitle Chamorro to a place among the good Spanish artists.—*Seville.*

CHAVARITO (DOMINGO). Historical painter; born in 1676 at Granada. He studied under Risueño, and afterwards at Rome with Benedito Lutti. On his return to Spain he retired to his native city, where he died in 1756. Chavarito was principally employed in painting for private individuals. His works are in good repute with amateurs.—*Seville.*

CHIRINOS (JUAN DE). Historical painter; born at Madrid in 1564. He was a pupil of Greco, and not of Luis Tristan, as Palomino asserts. Chirinos was an artist of great merit, and was chosen, with Cardenas, to paint the pictures

for the Convent of Atocha. He died at Madrid in 1620.—*Madrid.*

CID (FRANCISCO). A fresco painter, and was one of those employed on the celebrated Monument of Seville in 1594.—*Seville.*

CIEZA (MIGUEL GERONIMO DE). Historical painter; born at Granada of an illustrious family. He was one of the best pupils of Alonso Cano, whom he imitated both in design and coloring; this is evident in his ‘Woman of Samaria,’ ‘San Diego fighting against the Moors,’ and several other pictures, which he painted for different Convents. Cieza died in 1677, leaving two sons, who were both painters.—*Seville.*

CIEZA (JOSEF DE). Fresco painter; born at Granada in 1656, and was a pupil of his father, Miguel Cieza, under whom he acquired great facility in fresco painting. At that period it was the custom, on days of festival, to decorate the exteriors of the houses with frescos, and Cieza became so famous, for the spirit with which he conceived and executed them, that he received

the usual kingly reward of talent, viz., nomination of Painter to His Majesty. He painted several pictures for the Nuns of Gongora, and the Monastery de la Vittoria at Madrid, where he died in 1692.—*Seville*.

CIEZA (VICENTE). Historical painter; a son and pupil of Miguel. His productions are confounded with those of his father and brother Josef.—*Seville*.

CINEROS (THE BROTHERS). Two artists. They were brothers and born at Toledo, where they were employed in ornamenting the altars of the Church of the Convent of Silos. They worked in the Monastery from 1575 to 1581. Nothing more is known of these artists.—*Madrid*.

CLAROS (FRAY LUIS). Historical painter, who was employed at Valencia about the year 1668. From his style, it is not easy to determine whether he was a pupil of one of the Ribaltas, or Vicente Guirri. He left many pictures which he was accustomed to sign ‘*Frater Claros fecit*.’—*Valencia*.

COBO DE GUSMAN (JOSEF). Historical painter; born at Jaen in 1666. He was a pupil of Valois, who had studied under Sebastian Martinez. He painted many pictures for the Convents of St. John and of Mercy at Cordova; his style resembles that of Martinez. He died at Cordova in 1746.—*Seville.*

COELLO (CLAUDIO). Historical painter in oil and fresco; born at Madrid. His father, a Portuguese, wished his assistance in bronze-working, and for that single reason sent him to learn drawing under Francisco Rizi, who soon perceiving the abilities of his pupil, entreated permission of the father, that his son should devote himself exclusively to the study of painting. Consent gained, Coello labored day and night with all the ardour of a determined genius, and soon outstripped the weaker efforts of his fellow disciples. Before he quitted the school, he painted some large pictures for the Convent of St. Placide, which were so highly approved by Rizi, that for the fuller encouragement of his favorite pupil, he wished for a time that they should pass for his own works,

in order to enhance their future value ; but Coello, with the usual highmindedness that accompanies talent, rejected the deception, while appreciating the friendliness of the proposal. About this time commenced the intimacy between him and Carreño, who procured for his friend unlimited access to the royal Palaces.

Now did the charm of his profession shine forth to his admiring eyes !—what painters could become he evidently saw. The works before him exhibited magnificent proofs of excellence in the art he had chosen, and beamed forth as stars irradiating his path to emulation ; renown added its link to the chain of his hopes. From all parts of the kingdom commissions were sent to him by the heads of the Clergy for painting various Churches and Monasteries in fresco ; and nothing short of his extraordinary facility in executing could have enabled him to comply with such large demands upon his exertions. In 1684 he received the appointment of Painter to the King, and in the following year other honors were awarded him. On the death of his master, Coello was employed to continue a picture for the great Altar of

the Escorial, that Rizi had merely commenced, and which occupied a considerable portion of two years in finishing; it is an admirable work. He afterwards painted the portraits of 'Maria Anna of Austria' and 'Maria Anna of Neuburg,' to the high satisfaction of the royal originals.

From the year 1690 to the close of 1691 he was fully engaged in terminating many grand frescos previously designed for Churches and Convents, in the provincial cities which his professional duties at the Court and Capital obliged him for a time to suspend. These completed, as also his superb picture 'De la Colocazion de las Santos Formas,' which is a wonderful production, and rightfully maintains its claims to admiration, surrounded as it is in the Escorial by the Raphaels, Titians, Rubens, and Vandycks, Coello thought his self-satisfaction too firmly based to be interrupted by any circumstance; however, this interruption did occur by the appearance of Luca Giordano in the Escorial, who had been called from Italy, by the Monarch, to paint the ceilings of the Palace: this event, which happened in 1692,

changed the clear river of his happiness into a blackened stream of discontent, which neither the continued approbation of his Sovereign, nor the applause of Giordano, could arrest. Giordano's visit was also fatal to the sublime of painting in the Spanish kingdom, as well as to the life of Coello. This artist was the last of consequence in his country, which he had never quitted. In many of his compositions he united to the design of Cano, the coloring of Murillo, and the fine effect of Velasquez; but the loftiness of his subjects, as well as their brightness, bring the works of this artist nearer to the parallel of Paul Veronese's; and certain it is, that, like the decorative productions of that great master, no style could be more suited to public monuments of historic grandeur, notwithstanding some faults may exist, where caprice is more apparent than truth. His designs in black crayon, and also with the pen, are valuable; likewise his etchings, representing 'The Virgin at the foot of the Cross,' 'St. Augustin,' and 'St. Monica,' and others of the portraits of 'Charles II. and his Queen.' His works abound in Madrid, Saragossa, Salamanca,

Corella, Torrejon, Caldemoro, Cien Pozuelos,
the Escurial, the Paular, and Espina.

His pupils were,—

Teodoro Ardemans,

Sebastian Muñoz,

Juan Pantoya de la Cruz.

COELLO SANCHEZ (ALFONSO). Historical, portrait, still-life, and fresco painter of great celebrity. He was born at Benifayro in the kingdom of Valencia about the commencement of the 16th century, and resided at Madrid in the year 1541. There, he became intimately acquainted with Sir Anthony More, whom he followed to Portugal, where that artist was sent by the order of Charles V. for the purpose of painting the portraits of the Royal Family at the Court of Lisbon, in the year 1552. Coello's talents were immediately appreciated by the royal party, and he was accordingly taken into the service of Juan III. This prince was the consort of Juana, daughter of the Emperor, and sister of Philip II. It was in consequence of remaining so long in this country, that on his return to Spain he was commonly spoken of as

Coello the Portuguese ; and, moreover, Philip II., in admiration of his talents, took pleasure in denominating him his Portuguese Titian. Indeed the King often permitted the artist to treat him as an equal, and was particularly pleased when he dispensed with all ceremony by continuing his work and conversing with him as though he had been a common friend, at those times when His Majesty visited him in the apartments of the palace which were appropriated to his use. Sanchez, on his part, was never so animated in his pursuits as when he was designing his Sovereign's person in different dresses and positions, often on a noble charger, sometimes standing erect, sometimes in meditation, and always in a costume suited to the circumstances of the figure. All the rest of the august family were objects of grateful interest to Coello, who portrayed them also in various dresses and attitudes consistently with their years and tastes. After indulging himself in numerous repetitions of their Majesties' portraits, he executed those of 'Gregorio XIII.' and 'Sixtus V.' the 'Grand Dukes of Florence,' the 'Cardinal Alexander Farnese ; ' all of whom distinguished

him by their notice and friendship. In the year 1570 he painted, in association with Diego d'Urbino, the triumphal arches which were raised to celebrate the entrance of Anne of Austria into Madrid, on her marriage with Philip II. In 1574 he undertook the decoration of the grand Altar at the Espinar. An ecclesiastical council was held concerning the series of sacred subjects which were to be delineated: these were determined in the following succession; in the centre, 'the Last Supper,' to the right and left, still for the central division, the 'Nativity' and 'Epiphany.' For the other compartments, were chosen the subjects of 'the Circumcision' and 'the Resurrection,' 'the Ascension,' and 'the Descent of the Holy Ghost.' However, Sanchez made some material alterations in the arrangement of the subjects, which was, nevertheless, well received; and on the completion of the work, his popularity as an artist arrived at its zenith, and he became one of the richest individuals of the metropolis. When the King travelled unaccompanied by this favorite, he frequently wrote to him, and always commenced his letters with the endearing address of "Al

muy amado hijo Alonso Sanchez Coello." Having arrived at an advanced age, he wished to discontinue his labors, but Philip would not yield acquiescence ; therefore he still continued to paint for the Escurial, and in 1582 he executed his two celebrated pictures of 'St. Paul with St. Anthony,' and 'St. Stephen with St. Laurence,' and some other Saints : but one, finished in 1583, is entitled to much greater admiration, as it presents a delightful view of 'Alcala de Henares,' as well as the accompanying religious characters. The portrait of the 'Father Siguenza' by Coello is a veritable chef-d'œuvre ; indeed, his highest excellence was most apparent in his portraits : but when the Palaces of the Pardo and of the Alcazar at Madrid were destroyed by fire, a great part of his works perished ; but all his productions for the Escurial, among which was his famous 'Martyrdom of St. Sebastian,' have been carefully transmitted to the Rosario. Carducci and Palomino observe that he copied some of Titian's exquisite compositions, which accounts for many beauties in the manner of his painting. He died in 1590.—*Valencia.*

His pupils were,—
Felipe de Liaño,
Geronimo Mora,
Pantojo de la Cruz,
Toussaint Pedriel.

COELLO SANCHEZ (DOÑA ELIZABETH).

Painted portraits extremely well. This lady was born at Madrid in 1564, and was the daughter and pupil of her father Alfonso Coello. She died in 1612.—*Madrid.*

COLLADO (JUAN). Fresco painter; born at Valencia, and was a disciple of Richarte. He painted several good frescos; those in the cupola of St. Francis Xavier do him much credit. He died in 1767.—*Valencia.*

COLLANTES (FRANCISCO). A celebrated landscape painter; born at Madrid in 1599. He was a pupil of Vincencio Carducci, and sometimes painted historical subjects. A picture, delineating a prophetic passage in Ezekiel, in the Musée at Paris, is by this artist; but his forte was in landscape. His drawings in red

ink, and executed with uncommon freedom, are also much esteemed. He died in 1656.—*Madrid.*

COMONTES (ANTONIO DE). An artist. He was a pupil of Antonio del Rincon, and was employed at Toledo in 1519. His works are scarce, and not much valued.—*Madrid.*

COMONTES (FRANCISCO DE). Historical painter. It appears that he was born at Toledo, where he learned his art, and was appointed painter to the Chapter of that city in 1547. Comontes painted the portraits of several Cardinals and Archbishops. He finished the high Altar in the Chapel of the Kings, which had been begun by Philip Vigarny. His finest work is a 'St. Bartholomew,' painted in 1559. He died suddenly in 1564.—*Madrid.*

COMONTES (IÑIGO DE). Fresco painter. He was a pupil of Antonio del Rincon, and the father of Francisco. In 1495 he painted the 'History of Pilate,' on the walls of the Cloisters in the Cathedral of Toledo, but there are now no remains of his works.—*Madrid.*

CONCHILLOS FALCO (JUAN). Historical and still-life painter; was a pupil of Estaban Marc at Valencia, where he was born in 1641. At the death of his master he went to Madrid, and studied in the Academy. Conchillos was employed to paint religious subjects for some of the Churches in Valencia and Murcia. He died in 1711.—*Valencia.*

CONTRERAS (ANTONIO DE). Historical and portrait painter; was born at Cordova in 1587, and was a pupil of Cespedes. He was a good colorist and designer. His works are to be seen at Bujalance, near Aldeo del Rio, where he died in 1654.—*Seville.*

CORDOBA (PEDRO DE). In the Cathedral of Cordova is a small picture, painted on panel, and dated 1500, together with the name of this artist in gold letters: it represents the 'Annunciation,' and is exceedingly well painted, for that early period of the arts in Spain.—*Seville.*

CORREA (D.) Historical painter. The pic-

tures on the high Altar of Val de Iglesias and those in the Cloister, are all by this artist: they are executed with considerable talent, in the taste of the Florentine school, and signed, *D. Correa fecit 1550.* He left many other works, some of which possess as much to recommend them as those cited above.—*Madrid.*

CORREA (MARCO). Painter of still life; was a pupil of Bobadillo. His pictures were natural and good in effect.—*Seville.*

CORTE. Painter of perspectives; was an artist much accredited in his line of the art, and fully occupied at Madrid about the 17th century.—*Seville.*

CORTE (GABRIEL DE LA). Flower painter; was born at Madrid in 1648. His flowers are elegantly disposed and highly finished. Antonio Castrejon and Mateo de Torres often employed him to paint garlands round the centre groups of their pictures; but notwithstanding this resource and a respectable share of talent, he died miserably poor, at Madrid, in 1694.—*Madrid.*

CORTE (JUAN DE LA). Historical, landscape, and battle painter; was born in 1597 at Madrid, where he studied under Velasquez de Silva. He executed for the Retiro a very large picture representing 'Valencia del Po, defended by Don Carlos Coloma.' Velasquez painted the head of the noble warrior, which proves that he was interested in the works of this pupil. Corte also painted 'the Burning of Troy' and 'the Rape of Helen;' they are grand pictures, but his landscapes and battles deserve higher commendation. He died in 1660.—*Madrid.*

COSIDA (GERONIMO). Painter of still life; resided at Saragossa about the year 1604. He possessed great fertility of invention. The architectural objects, throughout his pictures, were always varied and well imagined. His coloring was extremely soft. Cosida was of an illustrious family and exceedingly rich, but his pride consisted in being known as an artist.—*Valencia.*

COTAN (FRAY JUAN SANCHEZ). Historical, flower, and still-life painter; was born in

1561. His inclination for the study of painting conducted him to Toledo towards the year 1576. At this period it was the theatre of the arts, and he there entered the school of Blas del Prado, whose style of flower-painting was of the most exquisite description. Cotan, by dint of unwearyed application, made surprising progress ; and on leaving the Academy, he received Prado's compliments on his great attainments in that line of the art. Wishing to proceed in his studies, but at the same time desiring the strictest retirement, he made his professions at the Charter-house of the Paular, and became one of its Brothers in the year 1604. Besides the numerous pictures he accomplished for his own Convent, he painted, for different Nunneries, very lovely female figures of a devotional character, and nearly all crowned with chaplets of flowers. From the Paular, he repaired to Granada, and established himself at the Charter-house of this city in 1612 ; and, from the beginning of the year 1615 until the termination of 1617, he was employed in executing the many pictures, representing divers subjects from sacred history, which are still to be seen in that Monastery. The beautiful works of Cotan

bear a close analogy with his character, both exhibiting devotion and decorum. The coloring of this artist is in soft harmony with his design, which partakes of the pure, and the position of his figures bespeaks the tranquillity of his own devout mind. His productions are chiefly in the two Convents above mentioned; but his fruit and flower pieces are in most of the good collections at Seville and Granada. He died in 1627.—*Madrid.*

COVARRUBIAS (ANDRÓ DE). An artist. He painted the ornaments for the principal statues on the high Altar in the Cathedral of Seville, in the year 1519.—*Seville.*

CRESCENZIO (DON JUAN BAUTISTA). Fruit and flower painter; was born at Madrid in 1611. His pieces were skilfully executed, particularly when it pleased him to insert architectural objects, to heighten the interest of his compositions. Philip IV. was particularly delighted with the works of Crescenzi, and as a mark of his approbation bestowed on him a pension, and the Order of St. James. He died in 1660.—*Madrid.*

CROSELLS. Historical painter; born in Catalonia. 'The Descent of the Holy Ghost' in the Dominican Convent at Barcelona, is by this artist.—*Valencia.*

CRUZ (MANUEL DE LA). Historical painter; born at Madrid in 1750. At the age of nineteen he gained the first prize of the Academy of San Fernando. He painted in oil the four Tutelary Saints of Carthagena, but more particularly distinguished himself by the nine pictures he painted for the Franciscans, which are now at the Rosario. He died in 1792.—*Madrid.*

CRUZ (MIGUEL DE LA). He was employed in 1633 by Charles I. of England, to copy the original pictures in the possession of Philip IV. Carducci, who knew him, declares that his compositions were far beyond his age. He died so young that he can only be considered as a pupil.—*Madrid.*

CRUZ (SANTOS). An historical painter of great reputation in his time, since he was selected by Pedro Berruguete, in 1497, to as-

sist in painting the high altar of the Cathedral of Avila.—*Madrid.*

CUBRIAN (FRANCISCO). Historical painter; was a pupil of Zurbaran at Seville. Six pleasing pictures, now at the Alcazar of Seville, are by this artist, who is remarkable for his knowledge of *chiaroscuro*, and the grace of his figures. He flourished about the middle of the 17th century.—*Seville.*

CUEVA BENAVIDES DE BARRADAS (DONNA MARIANA). Palomino considers this lady as an excellent artist. She resided at Granada, where her works are to be seen; she was, however, only an amateur paintress.—*Seville.*

CUEVAS. Historical painter; was born at Huesca. He was a pupil of Thomas Pelegret, whom he surpassed in graceful manner of design. About the middle of the 16th century, Cuevas assisted his master in works for the sacristy of the Cathedral at Huesca.—*Madrid.*

CUEVAS (EUGENIO DE LAS). Portrait and still-life painter; born at Madrid in 1613.

He was the half-brother of Francisco Camilo, who taught him the principles of the art. Incessant application produced two consequences; great knowledge of his profession and an ophthalmia, the last of which, necessarily, arrested his progress as a painter. During the continuance of the disease, he cultivated music and mathematics; but upon a cure being effected, he resumed his pencil and redoubled his exertions. He was in excellent repute for his portraits and small pictures, in the latter of which he displayed so much taste, that he was deemed the fittest instructor for Don John of Austria. The literary fame of Cuevas attracted the notice of Don Rodriguez Pimentel, Marquis of Viana, who induced him to become his private secretary, as well as engineer. He distinguished himself in both these offices; but, unable to relinquish the arts, he returned to the Court, where he was received with increased respect on account of his services and ability as an artist. He died at Madrid in 1667.—*Madrid.*

His pupils were,—

Juan d'Austria,

Francisco Aguirre.

CUEVAS (PEDRO DE LAS). Historical painter; born at Madrid, where he studied painting. He married the widow of his friend Domingo Camilo, and brought up and educated her son Francisco Camilo as though he had been his own. He resided with his wife at the Foundling Hospital, where, with high feeling for the arts, as well as one of deep philanthropy, he instructed all the children who manifested any taste for drawing. As it may be supposed, his pupils were numerous, and among the many, were some who transmitted his name to more honorable memory than any of his own productions. He died in 1635.—*Madrid.*

His pupils were,—

Juan Carreño,

Antonio Pareda,

José Leonardo,

Juan de Licalde,

Antonio Arias,

Juan Monteiro de Roxas,

Simón Leal,

Francisco de Burgos,

Francisco Camilo.

CUQUEL (PEDRO). Historical painter; was born at Barcelona, towards the end of the 16th century. He painted pictures for different Convents; but pretended restorers have destroyed his works, as well as those of many others.—*Valencia.*

D.

DANUS (MIGUEL). Historical painter; born in the island of Majorca. After learning drawing in his native country he went to Italy, and entered the school of Carlo Maratti, where he remained several years, and attained a portion of the dignity and elegance which characterize that master's style of painting.—*Valencia.*

DELGADO (JUAN). Historical painter. He was established at Madrid, where he lived in friendship with Palomino. About the year 1710 he painted the 'Sân Francisco Xavier,' which is at the Hermitage of Our Lady near the Bridge of Segovia; but although there is much

merit to acknowledge in this picture, yet it is diminished by a constraint unworthy of the artist, because some of his less important works, sketches, &c. were without it. He repaired many pictures painted by Herrera the younger, in which attempt he succeeded himself much better than most of the foreign restorers who have inundated Spain.—*Madrid.*

His pupils were,—

Don Barnabas Garcia,

Juan de Miranda Garcia.

DELGADO (PEDRO). Painter of religious subjects; was born at Orgaz. Two pictures signed by him in 1529 are carefully preserved at that place: they are on panel; one represents 'the Virgin surrounded by Saints,' and the other 'the Descent from the Cross:' both are in the style of the 15th century.—*Madrid.*

DE SILVA (RODRIGUEZ). See **VELASQUEZ.**

DIAZ (DIEGO). Historical painter, and architect. He resided in Valladolid, where he exe-

cuted many important works for the Church of Saint Benedict and the Convent of Saint Francis. His own portrait and that of his wife are placed above their respective tombs, in the Hospital de la Misericordia, which he had founded and endowed.—*Madrid.*

DIAZ (FRANCISCO). Still-life painter. He was one of the pupils who entered the Academy of San Fernando immediately after its establishment. The Institution still preserves a picture by this artist, representing ‘the Rape of Dejanira,’ and which obtained him the first prize of the second class in 1753. His design is pure, and his composition happy.—*Madrid.*

DIAZ (FRAY GINES). Historical painter; born at Villena, and was a monk of the Charter-house of Porta Cœli, which still preserves, in the halls of its Chapter, several pictures relative to the life of San Bruno, by this artist.
—*Valencia.*

DIAZ (GONZALES). Historical painter. In 1498 he painted the statues which decorate the old gate of Pardon in the Cathedral of

Seville. He also finished, in 1499, several pictures for the Altar of the Magdalen, which are still there, and, although retouched by modern restorers, they are nevertheless good specimens of the early manner of painting.—*Seville.*

DIAZ DE ARAGON (JOSÉ). Painter of still life. He lived with his son, also an artist, at Valladolid, towards the middle of the 17th century; where they were both in good repute, and were among the zealous defenders of art in 1661, at which period they met with much opposition.—*Madrid.*

DIAZ (MORANTE PEDRO). Still-life painter. His dead game and detailed objects were executed in minute, though good taste. Being able to write with his left, as well as his right hand, caused him to be denounced as a sorcerer at the Inquisition. He published a work on Art, embellished with designs by himself in 1623, and continued it until 1631. The time of his death is not ascertained.—*Madrid.*

DOMENECH (ANTONIO). Historical painter; born in the city of Valencia. He was a

pupil of Nicolas Borras of Cocentayna, whom he assisted in many public works. The disciple so exactly imitated the master, that even in Valencia, where the manner of Borras ought to be well known, their works are often confounded.

— *Valencia.*

DOMINGO (LUIS). Historical painter, and sculptor. He learnt the art of painting under Hippolyto Robira. The Convent of Saint Domingo at Valencia still possesses some very fine pictures by this artist, and, among others, a ‘Saint Luis Beltran,’ which upon inspection does him more honor than any written panegyric. He died in 1767.— *Valencia.*

DUQUE CORNEJO (PEDRO). Historical painter, sculptor, architect, and engraver; was born at Seville in 1677. His pictures in the Charter-house of Santa Maria de las Cuevas, representing different passages in the life of San Bruno, are not without merit; but the Monastery of San Geronimo de Buena Vista had, for a considerable time, several of his pic-

tures of a much higher grade than the above-mentioned, and which have been since removed to the Alcazar of Seville. He died in 1757.
—*Seville.*

DUSSENT (JOSÉ). Still-life painter; and one of the earliest pupils in the Academy of San Fernando, where he was received in 1752. He was the nephew of Vanloo, whose style he finally adopted.—*Madrid.*

E.

EGAS (PEDRO DE). Brother of Diego Egas the sculptor. Neither the school in which he studied nor his works are known; but it is presumed that he was an artist of some consideration, from his having been commissioned to value pictures, which Comontes had executed for the Chapel of Kings in the Cathedral of Toledo.

EL MUDO. See NAVARRETE FERNANDEZ.

ESCALANTE (JUAN ANTONIO). Historical painter; born at Cordova in 1630, where he had very good elementary instruction: however, his father sent him to Madrid to study under Francisco Rizi; who, also, in quality of painter to the King, procured him the means of copying the chefs-d'œuvre that decorated the Palaces. Escalante's taste led him to prefer the manner of Tintoretto, which he attained to a considerable degree in color, design, and composition. At the age of twenty-four, he was employed to paint 'the Life of Saint Gerard,' in a series of pictures, for the Convent of Carmelites at Madrid: he executed them in so masterly a style, that they obtained for him a high reputation at the Court. In 1653 he assisted Rizi (at its commencement) in his rich work for the famous Monument of Toledo. Escalante died in 1670.—*Madrid.*

ESCOBAR (ALONSO DE). Historical painter. Although this artist was not perhaps a pupil of Murillo, yet he certainly acquired much of that eminent master's style, especially in facility of pencil. He lived at Seville about

the end of the 17th century, and painted for the Convent of Mercy in that city, an 'Assumption of the Virgin,' which, from its peculiar merit, has since been removed to the Alcazar at Seville.

His pupil was,—
Sebastian Millan.

ESPADAÑA (ESTEVAN). Historical painter. He supported at his own expense the Academy of the Fine Arts at Valencia, during the year 1676 : in the collections of which Institution are many good pictures by this artist.—*Valencia.*

ESPAÑA or ESPAÑOLETTO. See RIBERA.

ESPINAL (GREGORIO). Generally painted 'Madonnas.' He was born at Seville, where he worked for all the purposes of the Picture Fair, as well as for exportation to America. In this manner Murillo, and all the Sevillian artists, acquired great facility. Espinal had a fair taste, and was a good colorist. He died in 1746.—*Seville.*

ESPINAL (JUAN DE). Historical painter; born at Seville. He first studied under his father Gregorio, and afterwards with Domingo Martinez, who highly estimating the talents of this pupil, gave him his daughter in marriage, and bequeathed to him a great number of designs, engravings, and models, which materially assisted him in his succeeding compositions. Espinal had natural genius, together with great acquired knowledge of painting; and, but for the untrue principles of the art which he had received from his master, might have been the best painter of the Seville school after the time of Murillo. The Cardinal Delgado having on a particular occasion summoned him to Madrid, his first view of the splendidly executed pictures at the Palaces convinced him how ill he had employed his time: mortified at the inferiority of his own productions, which however he greatly under-rated, he immediately returned home, and, renouncing the art, died shortly after, in 1783. Some of the works of Espinal are fine, particularly 'the History of Saint Jerome,' and those which he painted for the Archiepiscopal Palace at Seville. His style is original and

no one in his day could be compared with him.—*Seville.*

ESPINOS (JOSEF). Historical painter and engraver; was born at Valencia in 1721. He studied under Luis Martinez, and afterwards with Muños. Some of his pictures have considerable merit. He died at Valencia in 1784.—*Valencia.*

ESPINOSA (GERONIMO DE.) See RODRIGUEZ DE ESPINOSA (GERONIMO).

ESPINOSA (JACINTO GERONIMO DE). Historical painter; born at Cocentayna in Valencia, in 1600. This artist appears to have been a pupil of Nicolas Borrás, as also of Francisco Ribalta. He was perfectly acquainted with chiaroscuro; his design was bold; to his figures he gave admirable grace, and to his attitudes a lightness and life, difficult for language to express. He was likewise a good observer of costume. These excellencies, and his imitation of the Bolognese school, lead to the supposition that he improved his studies in Italy. At the age of twenty-three, he painted the celebrated 'Christ'

of Rescata ; and in the year 1638, the large pictures in the Carmelite Convent of that city, which are in the highest grade of merit. Some of the productions of Espinosa, such as his ' Magdalen,' his ' Death of Saint Luis Beltran,' and several others, quite as fine, place him on a level with the most celebrated masters of the school of Lombardy. Valencia is justly proud of the works of this artist ; all her Churches are adorned with his performances. He died in 1680.—*Valencia.*

His pupils were,—

Vincencio Gomez Salvador,
Lucien Gomez Salvador,
Joachim Eximenio,
Felix Falco.

ESPINOSA (JUAN DE). Historical painter ; born at Puente de la Reyna in 1653. He was commissioned to paint twenty-four pictures for the Monastery de la Cogolla ; but of this number, Juan only finished twelve, as he died suddenly. These pictures prove that he understood design and composition : they are well preserved.—*Madrid.*

ESPINOSO (MIGUEL DE). Historical painter; born in Aragon. He was a good restorer of pictures, but his original works are little known.—*Valencia.*

ESQUARTE (PABLO). Portrait painter. After studying at Valencia, he went to Venice and became a pupil of Titian. Towards the end of the 16th century the Duke de Villahermosa took him to Saragossa, where he painted a genealogy for the same nobleman, which is a model of excellence for that description of work. Esquarte died enriched by the munificence of the Duke.—*Valencia.*

ESTEBAN (JUAN). Historical and portrait painter. He resided at Jaen at the beginning of the 16th century. At the Hospital of Ubeda is a 'Saint Clement' dated 1611, and an 'Annunciation' in the Cathedral of Baeza with his signature in 1666. Pons speaks of this artist with approbation. He was good in design, agreeable in color, and true in portrait.—*Seville.*

ESTEBAN (THE LICENCIATE DON JUAN). Historical, landscape, and perspective painter. Although a member of the Church, he was an industrious artist. He resided at Madrid in 1668. Many of his pictures are extremely pleasing, and decorate the Palace of Aranjuez.
—*Madrid.*

ESTEBAN (RODRIGUEZ). Royal painter to Don Sanchez IV. Together with divers memorials belonging to this prince, for the years 1291 and 1292, is notified a charge for some works of art, executed by this Rodriguez Esteban. It has been found impossible to obtain any information respecting the style of these performances; but the document proves, that there were Royal painters even in those early times, and that the art of painting was protected by the reigning Sovereign.

ESTRADA (JUAN and IGNACIO). Perspective and still-life painters. The first (Juan) was born in 1717, and the other in 1724. They painted indiscriminately on each other's pictures. Their manner was careful and delicate. Juan

was received Academician in Seville in 1756.—*Seville.*

ESTHENARD DE ABARCA (FRANCISCO ANTONIO). Amateur painter and engraver; born at Madrid. He composed and painted well; he also engraved the plates for two of his works, on the Art of Fencing, printed at Madrid in 1675. He died in 1710.—*Madrid.*

EXIMENEO (JOACHIM). Still-life painter; born at Valencia. He was a distinguished pupil of Jacinto Geronimo Espinosa, who gave him his daughter in marriage, and by whom he had a son, also named Joachim, who equalled his father in his neat style of execution. The works of both these artists are to be seen in all the collections of the principal amateurs in the province of their birth-place. The son died at Valencia in 1754.

EZQUERRA (GERONIMO ANTONIO). Portrait and still-life painter, and one of Palomino's numerous disciples. He was the son of the under-mentioned artist.—*Madrid.*

EZQUERRA (DOMINGO). Portrait painter, and a pupil of Carreño. The collection of Saints which he painted in half-length for the Church of Saint Philip, have since been considered worthy of a place in the Rosario, where they are at present. The different pictures which he executed for the Retiro, have also been removed to the Palace of Buenavista. Ezquerra's interiors are remarkable for truth and spirit; some of his works are dated 1725.—*Madrid.*

His pupils were,—

Andro de la Calleja,

Manuel Santos Fernandez.

F.

FATOR (NICOLAS). Artist; born at Valencia in 1520. He was a monk of the Order of Saint Francis, and his devout feelings generally led him to choose 'the Madonna and Child' for his subject; but there is also a 'Saint Michael' of his painting in the Convent of Santa Maria de Jesus, that evinces power in the art of painting which he never fully employed. Fator died in 1582;

and, in grateful remembrance for the religious results of his pencil, he was canonized in 1786 by Pope Pius VI.—*Valencia.*

FALCO (FELIX). An amateur painter of still life; was born at Valencia, and learned the art with his friend Jacinto Geronimo Espinosa at the Academy of Painting there, and which was at that time wholly maintained by the connoisseurs of that kingdom. Falco distinguished himself by a freedom of execution, of which there are many proofs in the collections of his native town.—*Valencia.*

FALCO (NICOLAS). Historical painter; lived at Valencia about the year 1515. He decorated with religious subjects the grand Altar in the University of that city. Falco's manner was in the general hard style of Spanish artists at that period, who had not studied the *beau-ideal* of nature in the simplicity of the Italian school.—*Valencia.*

FAXARDO (ALONSO, JUAN, and NICOLAS). Artists, and brothers; were born at Seville, where they all attended the Academy for

instructions in the art of painting from the year 1666 to 1672. Nothing is known of them beyond the record of their names as artists of the Sevillean school.—*Seville*.

FEMINEA (GABRIEL). Landscape painter; born at Majorca. He flourished at Palma in the beginning of the eighteenth century, and was considered the best landscape painter of his time by the amateurs of that neighbourhood.—*Valencia*.

FERNANDEZ (DIEGO). Historical painter. The archives of the Cathedral of Seville contain an order, dated 1535, for the payment of a sum of money to this artist, for pictures which he had painted for the grand Altar in the Chapel of St. Peter. These pictures are in the rigid style of the time, but are not without merit.—*Seville*.

FERNANDEZ (FRANCISCO). Historical and portrait painter. He was born at Madrid in 1605, and was a pupil of Vincencio Carducci. He painted some of the portraits in the series of the Kings of Spain in the Palace at Madrid. Several of his pictures in the Convent of Vittoria, although

much injured by time and accident, display beauty of design and graceful execution. He was killed in 1646, by the stroke of a poniard, in an unfortunate quarrel with his intimate friend Francisco de Varras. Fernandez was the first master of José Donoso, and designed many of the engravings for the " Dialogues on Painting " by Carducci, published at Madrid in 1633.—*Madrid.*

His pupils were,—

Antonio de Castrejon,

José Donoso.

FERNANDEZ (LUIS). Historical painter; born at Seville, where he enjoyed a high reputation in 1580. He was the master of Herrera the elder, Juan del Castillo, Agustin del Castillo, and Francisco Pacheco: the latter assures us that he distinguished himself particularly in painting on serge, which accounts for his works not being known, as they were most probably for exportation; but three pictures have been attributed to him, which experienced judges decide to have been painted by Zambrano.—*Seville.*

FERNANDEZ (LUIS). Historical painter in oil and fresco; born at Madrid in 1596, and a pupil

of Eugenio Caxes. His pictures, in the Convent of Mercy, in that city, representing the ‘Life of Saint Raymond,’ are entirely in the style of Caxes. Some of his other works, spoken of by Palomino, were destroyed by fire. He died in 1654.—*Madrid.*

FERNANDEZ (LUIS). Historical painter; born at Madrid in 1745, and became a distinguished pupil of Antonio Gonzales Velasquez. He obtained the second prize at the Academy of San Fernando in 1766. He died soon after, at the early age of twenty-one.—*Madrid.*

FERNANDEZ (MANUEL SANTOS). Historical painter; born at Madrid in the beginning of the 18th century. In 1719 he painted the ‘Saint Francis d’Assis,’ and the ‘Saint Antonio of Padua,’ at the Bridge of Segovia. He also painted the ‘San Bruno,’ in the refectory of the Paular. He was a pupil of Domingo Ezquerra.—*Madrid.*

FERNANDEZ DE CASTRO (ANTONIO). Historical painter; and was a prebend of Cordova.

Two pictures which he painted for his Chapter, and some others distributed in two of the Convents in the neighbourhood, are executed in a good style. He died in 1780.—*Seville.*

FERNANDEZ (ANTONIO ARIAS). See **ARIAS.**

FERNANDEZ DE GUADALOUP (PEDRO). Historical and fresco painter. He resided at Seville in the commencement of the 16th century, and in 1509 was employed to embellish the Cathedral of that city.—*Seville.*

FERNANDEZ DE LAREDO (JUAN). Historical painter in oil and fresco; was also one of the best artists of his time in water colors. He was born in Madrid in 1632, and studied under Francisco Rizi, whom he assisted in his works for the Retiro. Charles II. appointed him his painter in 1687, and on the death of his master he took the direction of the works at the Theatre of the Retiro. He died, miserably poor, in 1692.—*Madrid.*

FERNANDEZ NAVARRETE EL MUDO (JUAN). A celebrated historical painter; born

at Logroño in 1526. It appears from a curious manuscript, that he became deaf and dumb at three years of age, in consequence of a serious malady, from whence the addition of El Mudo; and he is also cited as the Spanish Titian, from the rich harmony of his coloring; and the Spanish Caravaggio, from the force of his effect. Having explained his titles, we proceed to biography.

He early showed a disposition for painting, and copied every thing he saw with a piece of charcoal. This induced his father to take him to the Convent of St. Geronimo, in order that one of the brothers, called Vicente, might teach him what he knew of the art. The monk soon ascertaining that the genius of his pupil required better instruction than he could give him, entreated his father to send him to Italy. Fernandez, accordingly, went to Rome, Florence, Venice, Milan, and Naples, studying under Titian and other eminent masters. After many years' absence from his native country, Philip II. recalled him in 1568, when, in full conviction of his merit, he appointed him his painter.

In 1571 he took to the Escorial, his 'Assumption,' and the 'Martyrdom of St. James,' for which he was highly paid by royal order. Shortly

after this presentation, El Mudo, for some reason beyond conjecture, wished the 'Assumption' to be destroyed; but His Majesty, aware of its excellence, would not indulge the caprice. His mother was a beautiful woman; for which reason, as also for the peculiar expression of her beauty, he chose her as a model for his Virgins. He could not have done better, for his familiarity with the object communicated to his pencil that double charm of spirit and nature, which cannot be associated with ideal beauty. His father served him for one of the Apostles.

El Mudo's historian, the Father Siguenza, relates that the first things he executed were full-length figures of Prophets in black and white, and afterwards, in the same fashion, many connected subjects larger than life; "One, a 'Christ,' the principal figure," says the Father, "so much pleased His Majesty, that he himself selected the place where it should be hung in the Chapel of Segovia." He was ordered to paint for the Sacristy of the College of the Nativity, the 'Scourging of Christ,' a 'Holy Family,' a 'St. John the Evangelist,' and some others. Of this number, it is to be regretted that three of them perished by fire. In 1576 he agreed to paint for the Geroni-

mites of the Escorial, thirty-two large pictures; of these he only finished eight. In the years 1577 and 1578 he sketched in the others, but died soon after. These pictures were finished by Alonso Sanchez Coello and Luis de Carbajal. The public works of Navarrete are numerous and of very large dimensions: the Escorial possesses nearly thirty of his compositions; among them is the picture he painted immediately on his becoming an inmate of the Palace. It represents the 'St. Cecilia' of Raphael; and, so far from thinking it servile to copy such a picture, he gave his opinion that it was a work of honor, for nothing in art had ever been created like it; and El Mudo's, though a copy, is, itself, also a masterpiece. His most celebrated pictures are as follows: the 'Nativity,' 'Christ on the Cross,' 'Baptism of our Saviour,' and 'Abraham' represented as entertaining the Angels and the Four Evangelists. But there is in almost all of his numerous works, a continuity of talent which at once delights and astonishes the beholder. This great artist died in 1579.—*Madrid.*

FERNAND (INFANT DON CARDINAL).
A son of Philip III. At an early age he displayed

a talent for painting, and made considerable progress under Vincencio Carducci. He died in 1640, universally regretted, particularly by artists, of whom he was a liberal encourager.

FERRADO (DON CRISTOVAL). Historical painter; born at Anieva in the principality of the Asturias, about the year 1620. When he had attained his twentieth year, he became a monk, and confined himself almost wholly to his cell, in order that he might study the art uninterruptedly. The Carthusian Convent of Cazalla being at that time a celebrated retreat for artists, it is presumable that some such gave him lessons at the hours allowed by the rules. He painted ten pictures for the Cloister of St. Michael's Monastery at Seville; but they now constitute a part of the collection in the Alcazar. His design is pure, figures well arranged, and his landscapes in harmony with the subject. All the pictures above mentioned represent events in the life of Our Lord and of the Holy Virgin. He died in 1673.—*Seville.*

FERRER (JOSÉ). Flower-painter; born at Alorca. He obtained the first prize for design

in the Academy of San Carlos of Valencia in 1776,
and the first for flowers in 1780.—*Valencia.*

FERRER (PEDRO JUAN). Historical painter ; and pupil of Mesquida at Majorca, where he was employed about the year 1730. His works, which evince a good taste, are in the Convent of Palma.—*Valencia.*

His pupil was,
Stefano Sancho.

FIGUEROA (FRANCISCO). Landscape painter ; born in Gallicia. He was attached to the house of Prince Pio. His love of the arts, and his intimacy with the Mirandas, induced him to study painting, in which he made sufficient progress to render his landscapes very much esteemed for their general and agreeable effect.—*Madrid.*

FIGUEROA (FRAY FRANCISCO). Historical painter, and a Dominican. Towards the end of the 17th century he painted several large and well-composed pictures, for his Convent at Granada.—*Seville.*

FLORES (ANTONIO). Historical painter ; born at Seville. The originality of his style of painting secured him the favor of the Emperor Charles, as certified by a memorial in the Academy.—*Seville.*

FLORES (FRUTOS). Historical painter ; and one of the six artists employed to ornament the high Altar of the Cathedral of Toledo in 1500.—*Madrid.*

FONSECA DE FIGUEROA (JUAN). A canon and amateur painter. He painted the portrait of the poet ' Rioja ' extremely well. He was the principal instrument in forwarding all Velasquez' good fortune in his early career.—*Seville.*

FORTEA (JOSÉ). Flower and perspective painter, and engraver ; was born in Aragon, and was a disciple of A. Larraga. He painted, in concurrence with Hypolito Robira, the beautiful monument in perspective in the Cathedral of Valencia. He died in 1751.—*Valencia.*

FRANCIONE (PEDRO). A Spanish artist

of superior talent. He resided in Italy, and his works are still preserved in some of the Neapolitan Churches ; one of them is dated 1521.—*Italy*.

FRANCISQUITO. Historical painter in oil and fresco. This Spaniard was one of the most celebrated pupils of Luca Giordano, whom he followed to Naples in 1702. He successfully imitated the style, coloring, and facility of Giordano, who generously, if partially, said that he had more talent than himself. The splendid Altar-piece by him, in the Church of Santa Maria del Monté, is a rare proof of talent. His death occurred in 1704, shortly after that of his master.—*Italy*.

FRANQUEL (JOSÉ). Fresco painter ; born at Cornudella : he was a pupil of Juan Juncosa, whose son he assisted to paint, in 1678, the ‘Hermitage of our Lady of Mercy,’ at the city of Reus.—*Valencia*.

FUENTE (JUAN LEANDRO DE LA). Historical painter ; was an excellent artist. He is not mentioned either by Palomino or Pons, or any previous writer ; yet he merits a dis-

tinguished place in the annals of Spanish art. He flourished at Granada from 1630 to 1640, and his best pictures are to be seen in that city. He studied nature ; and his coloring was in the style of the Venetian school. Fuente's works hold a similarity with those of the Bassanos, both in the choice of subjects and their treatment.—*Seville.*

FURES DE MUÑIZ (DON GERONIMO).

Painter and amateur. Philip IV. held this nobleman's talent in great esteem, on account of some pictures executed by him, which would not have disgraced a professor of painting.—*Madrid.*

G.

GALCERAN. An artist, born in Aragon. He lived at Saragossa about the middle of the 17th century, and accomplished many considerable works.—*Valencia.*

GALEAS (FATHER FRANCISCO). This churchman was born at Seville, and studied in the school of Luis de Vargas. He is mentioned with approbation by Pacheco. His works are not known. He died in 1614.

GALINDEZ (MARTINEZ). Historical painter and sculptor; born at Haro in 1547, where he acquired the elements of the art under Vicente de Santo Domingo, who had been the first instructor of El Mudo. In the refectory of the Carthusians of the Paular, of which he was a member, is a 'Virgin with the Infant Jesus,' as large as life, by this artist. He also painted six pictures representing 'Anchorites,' a 'St. Paul,' and some other specimens which hang in the Chapel and different parts of the Convent of St. Ildefonso. His design was correct. He died in 1657.—*Valencia.*

GALLARDO (MATEO). Painter of 'Christs' and 'Virgins.' He resided at Madrid in 1657, with the reputation of being a good artist. A 'Christ,' and several 'Virgins,' signed by his hand, are remarkable for suavity of color.—*Madrid.*

GALLEGO (A.). Historical painter and sculptor. He was employed from 1542 to 1546, in painting several pictures for the Convent of Santa Maria de Naxera.—*Madrid.*

GALLEGOS (FERDINAND). Historical painter; born at Salamanca towards the year 1475. It appears, from some authorities, that he might have been a disciple of Albert Durer in Germany; but it is quite as probable that he acquired his style of painting in Spain, as it was introduced into that country by Germans and Flemings, and that Pedro Berruguete was his instructor. Gallegos certainly surpassed all his contemporaries, and it is difficult to distinguish his works from those of Albert Durer. The high Altar of the Chapel of St. Clement at Salamanca, gives to view the chef-d'œuvre of this artist: the picture represents 'the Virgin seated with the Infant Jesus, in her arms, accompanied by St. Andrew and St. Christopher.' His other works, unworthily neglected, are going into rapid decay. He died in 1550.—*Madrid.*

GALVAN (DON JUAN). Historical painter; born at Lucena in Aragon in 1598. He learned the art at Saragossa, but afterwards studied in Italy, where he made great progress. He was laborious, and had a particular taste for large compositions. He painted for the Cathedral at

Saragossa, 'the Nativity,' a 'Flight into Egypt,' and several 'Saints;' likewise 'the History of the Prophet Elias,' for the Convent in that city. The purity of his carnations and the fine studies which some of his productions offer, render them extremely valuable. He died at Saragossa in 1678.—*Valencia.*

GAMEZ. See **ALFARO.**

GANDIA (JUAN DE). A celebrated painter of perspective and architecture. It appears that he was a contemporary of Ardemans, who mentions him as highly talented in his peculiar line, among many artists, but without giving any other details.—*Madrid.*

GARCIA (DON BARNABAS). Historical painter; born at Madrid in 1679. He was a pupil of Juan Delgado, whose manner and coloring he imitated. Garcia was held in considerable estimation at Court, in the beginning of the 18th century. He painted 'the Four Doctors' for a Church of Alcala de Henares, and many

other pictures for the Church of the Nuns of Santa Clara, and for that of St. Philip de Neri at Madrid, where he died in 1731.—*Madrid.*

GARCIA (FRANCISCO). Historical painter; was attached to the service of the Marquis de Velez, in 1620. Among other excellent works, he painted the fine subject that decorates the high Altar of the Chapel de los Velez. This composition evinces great talent; it is signed 1696.—*Valencia.*

GARCIA (GREGORIO). Historical painter. In 1696, he painted the picture for the high Altar of the Church of Chueca, three leagues from Toledo. It represents ‘the Magdalen rising in Glory.’—*Madrid.*

GARCIA (MIGUEL and GERONIMO). Painters and sculptors. They always worked together; one employed himself in sculpture, while the other designed and painted on it, after the curiously-ornamental fashion of the times. Their works, much esteemed, though of small dimen-

sions, are in the style of Alonso Cano, of whom they were pupils. They lived in the reign of Philip IV.—*Seville*.

GARCIA FERRER (DON PEDRO). Historical painter; and born at Aleoriza in the kingdom of Aragon. He exercised his profession at Valencia, as well as Madrid, towards the middle of the 17th century, and attained a high reputation, particularly for his knowledge of perspective. The Royal Academy of San Carlos possesses a ‘Crucifixion’ painted by this master, which is exquisite for high finish.
—*Valencia*.

GARCIA (HIDALGO DON JOSÉ). Historical painter. It appears that he was born about the year 1656. He learned the first elements of the art under Villacis and Gilarte, and afterwards went to Rome, where he studied under the direction of Jacinto Brandi. Pietro de Cortona, Salvator Rosa, and Carlo Maratti, seeing his willingness to receive advice, took pleasure in improving his professional views; however, he was not enabled for any great length of time to

avail himself of these high advantages, as the state of his health obliged him to return to his native country. On arriving in Spain, he repaired to Valencia, where he resided some time and finished several public and private works. In 1674 he went to Madrid to paint the pictures for St. Philip the Royal, and about this time became a disciple in the school of Juan Carreño, and in the year 1703 was nominated painter to Philip V. In 1711 he painted twenty-four pictures, of 'the Life of St. Augustin,' for the Convent of St. Philip. These productions display powerful knowledge of the art, particularly composition. He died in that Convent in 1725.—*Seville.*

His pupil was,—

Isidoro Arredondo.

GARCIA DE MIRANDA (JUAN). Historical painter; born at Madrid in 1677. He learned the art from Juan Delgado, and by application soon equalled his master. The Court was not long in appreciating his merits, and he was well paid for many capital pictures. As a restorer, Garcia stood deservedly high.

He was appointed, together with Antonio Palomino Velasco, to value the works of other artists. Miranda was born deficient of a right hand; therefore, being unable to hold his palette, he had it tied on, using his pencil with the left. He died in 1749, leaving a son named Juan, who promised to become an excellent painter, but died at the early age of twenty-one.—*Madrid.*

GARCIA DE MIRANDA (NICOLAS). Brother and disciple of Juan; he was born at Madrid in 1698. This artist was scarcely inferior to the preceding. He died in 1738.—*Madrid.*

GARCIA REYNOCO (ANTONIO). Painter; born in Andalusia. He began to study under Sebastian Martinez, but, unsteady in his views of the art, he abandoned the school without making any progress. Nevertheless, he was much employed by goldsmiths and carvers in designing subjects for them, which were chiefly of a grotesque character. Reynoco seems to have possessed partizans in Palomino, Martinez,

and Sebastian de Molina, but certainly never rose above mediocrity. He died in 1677.—*Seville.*

GARCIA SALMERON (CRISTOBAL). Still-life painter; born at Cuença in 1603, and was a pupil of Orrente. Never having left his native town, proves that his master must have resided there; a fact, which has been disputed. Salmeron imitated Orrente in his Venetian coloring as well as in his vigorous *chiaroscuro*. The works of either have been often attributed to the other; but those of Salmeron are less brilliant in color. He died at Madrid in 1666.—*Valencia.*

GARZON (JUAN). Historical painter of Seville, and a pupil of Murillo. His productions are confounded with those of the numerous imitators of that great artist. He died in 1729.—*Seville.*

GASSEN (FRANCISCO). Historical painter; born in Catalonia. He painted, with Pedro Cuquet, the pictures in the cloister of San Francisco de Paula, at Barcelona, and also

'the History of St. Augustin' for the Convent of that Order. These pictures are nearly destroyed, from having been so often retouched. Some of them have been removed. The coloring and composition of the original parts are good. He died in 1658.—*Valencia.*

GASULL (AUGUSTIN). Historical painter; born at Valencia. He studied under Carlo Maratti, with whom he remained three years. On his return to Valencia, he painted for the Church of San Juan del Mercado, a 'St. Andrew,' a 'St. Joseph,' and 'the Holy Virgin,' which are all admirable for their coloring. Palomino painted the ceiling of this Church at the same time. There are several good pictures by Gasull, in different Churches in Valencia.—*Valencia.*

GAUDIN (LUIS PASCUAL). Historical painter; born at Villa Franca in the diocese of Barcelona, in 1556. Pacheco says he painted some excellent pictures for the Carthusians of Grenoble. He also painted a 'St. Paul,' a 'St. Peter,' and 'the Last Supper,' for the Convent of Porta Cœli at Valencia, and afterwards acquired so

great a reputation that the Pope sent his commands for him to repair to Rome; but he died in 1621, just before the time fixed for his departure.—*Valencia.*

GERMAN LLORENTE (BERNARDO). Portrait painter; called the painter of Shepherdesses; was born at Seville in 1685. He learned drawing of his father, who only worked for the fair at Seville. The son, however, took every opportunity for improving himself, and, finally, became a good artist. He gave to his pictures so much grace, sweetness, and relief, that many of his productions have been sold as the works of Murillo. He was of a diffident, melancholy disposition, and declined the honor of being painter to the King, on account of his disliking to attend at Court. He died at Seville in 1757.—*Seville.*

His pupil was,

Lorenzo Quiros.

GIACHINETE GONZALES (JUAN). Portrait painter; known in Italy as “Il Borgognone delle Teste;” born at Madrid in 1630.

His father was a native of Burgundy. In what school he studied is not known; but he copied Titian, and also painted portraits, in which is admirably revealed his *gusto* for that great master, and thence derived his surname. There are several of his pictures at Madrid. He died at Bergamo in 1696.—*Madrid.*

GIL DE MENA (FELIPE). Historical painter; born at Valladolid in 1600. He studied at Madrid under Vanderhamen. His most celebrated work is a representation of an ‘Auto-da-fé,’ which took place in his time at Valladolid: there is only a copy of it in the tribunal of that city, for the original was considered so meritorious, that it was sent to the Supreme Council of the Inquisition. He died in 1674.
—*Madrid.*

GILARTE (MATEO). Historical painter; born at Valencia in 1648. He learned the art under a pupil of Ribalta, and established himself at Murcia, where he became acquainted with the famous battle painter, Juan de Toledo; they aided each other in their pictures, and eventually Gilarte gained a high reputation. The work

which he executed for the Chapel of Our Lady del Rosario, in the Convent of San Domingo, procured him a public eulogium, which was printed in 1680. The Convents of Murcia, Toledo, and Madrid, possess many of his pictures.—*Valencia.*

GINER. A Valencian. He painted perspectives with some degree of talent, at the beginning of the 17th century.—*Valencia.*

GODOY DE CARBAJAL (MATIAS). One of the artists who was concerned in establishing the Academy of Seville in 1660. He was its second director in 1666. Few of his works are known.—*Seville.*

GOMEZ (JUAN). Historical painter. He was appointed painter to Philip II. in 1593. He finished the great picture of the ‘Martyrdom of St. Ursula and her Companions,’ which was designed by Domenico Pellegrino Tibaldi. The style of Gomez was soft, yet dignified. He died in 1597.—*Madrid.*

GOMEZ (MARTIN). Historical painter; and a brother of Juan. He lived at Cuenca. He

painted in 1552 the ‘St. Matthew,’ ‘St. Lawrence,’ and ‘St. Michael,’ which are in the Cathedral of that city. He also painted, for the Monastery of the Escorial, curious shrines for relics.—*Madrid.*

GOMEZ (SEBASTIAN). Historical painter; born at Granada, where he studied in the school of Alonso Cano; but he never attained either the excellence of design, or correctness, which distinguish most of the pupils of that great master: however, ‘a Virgin rising on Clouds,’ with two Saints in the foreground of the picture, which he painted for the Dominican Convent at Seville, and a ‘Santa Rosa preaching to a Multitude,’ for the Convent of St. Francis, are creditable specimens, but not deserving to be ascribed, as they are sometimes, to the charming pencil of Murillo.—*Seville.*

GOMEZ (SEBASTIAN). Historical painter, called “the Mulatto of Seville.” This artist was the slave of Murillo; and such was his love for the art, that at every moment of leisure he employed himself in copying the works of his master, whom

he at last respectably imitated in some features of the art, and particularly in color and design. He painted a very beautiful 'Virgin with the Infant Jesus,' and a 'Christ on the Cross,' at the foot of which are kneeling, Saint Peter, St. Joseph, and St. Ann; both of which are celebrated specimens. It appears that he survived his master, and was held in great estimation at Seville: this perhaps he partly owed to the reputation of his efforts being well approved by his master, the great Murillo.—*Seville.*

GOMEZ DE VALENCIA (FELIPE). Historical painter; born at Granada in 1634. He learned his profession under Miguel Geronimo Cieza, with whom he acquired something of facility, and the style of Alonso Cano, whom he endeavoured to imitate, particularly in his drawings with a pen. . He died in 1694.—*Seville.*

GOMEZ DE VALENCIA (FRANCISCO). Historical painter; was the son and pupil of the preceding. He was a good colorist, and had much facility of execution. The six pictures, nearly fifteen feet in height, in the Carmelite Convent

at Granada, are by this artist. It is said that he went to America in the middle of the 18th century, and died in Mexico.—*Seville.*

GONZALES (BARTOLOMÉ). Historical and portrait painter; born at Valladolid in 1564. He was a pupil of Patricio Caxes at Madrid. Gonzales distinguished himself above all the other painters of his time, by his correctness, coloring, simplicity, and by the excellence of his compositions. Philip III. employed him constantly from 1608 to 1617, when he formally appointed him his painter. Bartolomé painted the portraits of the Queen and the Infantas several times, and always gave the strongest imaginable resemblance to his originals. The baron Casa Davalillo, a celebrated amateur, preserves in his collection six full-length portraits by this artist, in which the stuffs, carpets, and accessory ornaments, are all painted with truth and excessive beauty; they are dated 1621. He died in 1627.
—*Madrid.*

GONZALES (CRISTOBAL). He lived at Madrid towards the year 1590. Some of his

pictures are preserved in the Cloister of the Bare-footed Friars.—*Madrid.*

GONZALES BECERRIL (JUAN). An artist, who was the son-in-law of Pedro Berruguete, and probably his disciple. He painted several pictures for the Cloister of the Cathedral at Toledo in 1498.—*Madrid.*

GONZALES DE CEDILLO (DON ANTONIO). Painter of still life; was a pupil of Rizi: he afterwards went to Rome, where he was distinguished for the purity of his design. He painted many excellent pictures on his return to Spain, which are well dispersed through the country.—*Madrid.*

GONZALES RUIZ (ANTONIO). Historical painter, and pupil of Hovasse at Madrid. He afterwards went to Paris, and from thence to Rome, where he studied several years. On his return, in 1744, Philip V. appointed him one of the directors of the Academy which was about to be established. It was on this occasion that Gonzales painted his allegorical picture, comme-

morating the Institution. In 1757 he was nominated painter to the King, and in 1759 Charles III. conferred on him the title of Director-General of the Academy of San Fernando. The works of Ruiz, although displaying some excellence, would have been more valuable had they been less affected, better in design, and of more harmonious color. His productions are chiefly preserved at Madrid and Salamanca. He died in 1785.—*Madrid.*

GONZALES DE LA VEGA (THE LICENTIATE). Historical painter; born at Madrid in 1622, and was a pupil of Francisco Rizi. He painted a series of pictures, representing the ‘Life of Our Lord,’ for the Convent of St. Francis. He has also left proofs of ability in his works for other Convents. He died in 1697.—*Madrid.*

GONZALES VELASQUEZ (DON ALEJANDRO). A celebrated historical painter in oil and fresco; born at Madrid in 1719. At the age of nineteen he painted the decorations for the beautiful theatre of the Retiro, and in 1744 he was employed in the Palace of San Ildefonso. This artist had two brothers, mention of whom

succeeds this: they generally assisted him in his works. The ceilings of the four Convents of Las Salesas, of the Incarnation, of Santa Ana, and of Las Decalzas, all exhibit admirable proofs of the joint talents of these artists.—*Madrid.*

GONZALES VELASQUEZ (ANTONIO). Historical painter in oil and fresco; was born at Madrid in 1729. He went to Italy, and was a pupil of Carlo Corado, whom he imitated. The frescoes, painted by him, in the Church of the Trinitarians at Rome, were much esteemed by the artists of that city. On his return to Spain in 1753, he painted the cupola of a Chapel in the Cathedral of Tarragona, and some other works, which raised his reputation deservedly high. He was appointed painter to the King in 1577. Antonio principally excelled in fresco, although his historical pictures in oil have merit; and few Spanish painters possessed more grace and harmony of composition. He left a great number of clever designs. His works are in the Pardo, Madrid, Saragossa, &c. Antonio Gonzales died in 1793, leaving three sons, two of whom were painters, the third an architect.—*Madrid.*

His pupils were,—

Don Agustin Navarro,
Luis Paret d'Alcazar, &c.

GONZALES VELASQUEZ (LUIS). Historical painter in oil and fresco ; was the eldest of the three brothers. Luis was born at Madrid in 1715. The Academy of San Fernando received him as a member in 1752, and in the same year he painted in fresco the cupola of the Church of St. Mark. In 1762 he was appointed painter to the Royal Cabinet, and died in 1764. Luis Gonzales enjoyed a high reputation, and left many good pictures in the Churches and Palaces of Madrid.—*Madrid.*

GRACIAN DANTISCO (TOMAS). Painter and amateur. A triumphal car, on which he painted allegories celebrating the birth of Philip IV. in 1605, is cited as a master-piece both of painting and mechanism.—*Madrid.*

GRIFOL (FRANCISCO). Painter of still life. He was born in Valencia, and at first employed himself in painting ridiculous subjects of

devotion, which were sold to the peasantry of the interior villages. He afterwards painted landscapes, marine views, and groups of fruit, all of which have their admirers. The Marquis de Jura Real, and many other noble amateurs, consider his pictures, on account of their originality, an acquisition to their collections. He died in the Hospital at Valencia in 1766.—*Valencia.*

GRILLO (BLAS). One of those artists who worked at the restoration of the monument, in the Cathedral of Seville, in 1594.

GUELDA (TOMAS). An artist; born at Valencia, and a pupil of Esteban Marcel, under whom he studied in the Academy of that city.—*Valencia.*

GUEVARA (DON FELIPE DE). Painter and amateur, of an illustrious family. His father was the ambassador of Charles V. to the Court of France. When very young, Don Felipe went into Italy, where he became acquainted with Titian; the result was, that he not only painted very good pictures, but, from the great theoretic

and practical knowledge he had acquired, he was enabled to write an excellent commentary on painting, which was published at Madrid in 1788. He died in 1563.—*Italy.*

GUEVARA DE NIÑO (DON JUAN). Historical and portrait painter; was born at Madrid 8th of February 1632. For the cultivation of Niño's talents, the arts are indebted to the discernment of Don Antonio Henriquez, Viceroy of Aragon and Bishop of Malaga. This Grandee, intimately acquainted with the family of Guevara, became aware of his capabilities for painting, and had him placed under the tuition of Miguel Maurique, residing at Malaga, who had himself been an excellent disciple of Rubens. The Viceroy was amply repaid for the interest he had taken in Guevara, by the many proofs he exhibited of the extraordinary gifts with which nature had endowed him. The Marquis of Montebello, a Nobleman possessing the most refined taste for painting, and excelling in it himself, was entreated by the Viceroy to consider the best means for developing in the fullest sense Guevara's great talents; and the Marquis displayed his usual

correct judgment by recommending the school of Alonso Cano, and, under that truly great Spanish master, Guevara arrived at surpassing excellence. In 1676 he went to Cordova, for the purpose of fulfilling commissions he had received from the Augustines; and the Convent of that Order in the above-mentioned city is accordingly much enriched with his productions. Cano, ever participating in the success of his distinguished pupil, suffered no opportunity to pass which might place him in a conspicuous point of view; he therefore frequently caused an important work to be confided to him, which had been originally intended for his own execution: thus the Temples of Malaga, Granada, Madrid, Cordova, and Seville, all possess noble specimens of Guevara's talents. An 'Elevation of the Cross,' an 'Ascension,' and an 'Assumption,' at Cordova, are among his very celebrated performances. In his historical painting he has happily blended the style of Alonso Cano with that of Rubens, while his portraits recall the manner of Vandyck. He died at Malaga in 1698, and may properly be said to belong to the two schools of Seville and Madrid.

GUILLEN (FRANCISCO). Was one of the artists employed in painting the high Altar of the Cathedral of Toledo, erected in 1500.—*Madrid.*

GUILLEN (MOÍSES FRANCISCO). An artist born at Valencia, where, according to record, he painted, towards the end of the 17th century, some pictures which were considered good; they have since been destroyed.—*Valencia.*

GUILLEN (PEDRO). An artist, and a pupil of Salvador de Illanes, who only excelled as a colorist. He died at Seville in 1793.—*Seville.*

GUILLO (AGUSTIN). Born at Valencia, at the close of the 17th century. He painted several pictures for the Church of San Juan del Mercado, and a fresco for the Convent of San Domingo, which are not above mediocrity. He left a son, named Florencio, who was no more distinguished as an artist than his father.—*Valencia.*

GUILLO (VICENTE). Historical painter in oil

and fresco; born in the kingdom of Valencia. He resided for some time at Barcelona, and painted an 'Adoration of the Wise Men in the East,' with great feeling and spirit; it is dated 1690. He also executed several frescos for different Churches and Convents.—*Valencia.*

GUIRRE (FATHER VICENTE). Portrait painter; born at Valencia. After he had acquired the elements of the art, he became a monk of the Order of St. Augustin, in 1608, passing the whole of his life in the exercise of religious duties, and in ornamenting his Convent with the productions of his pencil. He died in 1640.—*Valencia.*

GUIRRO (FRANCISCO). Historical painter; born in 1630 at Barcelona, where his works are preserved. The pictures which he painted for the Carmelite Convent of that city, entitle him to a place among good Spanish painters. He died in 1700.—*Valencia.*

GUITART (PEDRO). Historical painter; born in Catalonia. He painted six pictures for

the parish of St. Peter, in the town of Reus. They are dated 1579, and are extremely well executed.—*Valencia.*

GUTIERREZ (FRANCISCO). Landscape painter. He was established at Madrid in 1657, and distinguished himself by his charming landscapes, which were always sold at high prices.—*Madrid.*

GUTIERREZ (JUAN SIMON). Painter of Holy Virgins; was born at Seville, and was a pupil of Murillo. Gutierrez acquired the coloring of his master, and would have been a good painter if he had studied drawing with more attention. He was an able supporter of the Academy of Seville, from 1664 to 1672. He died in the beginning of the 18th century.—*Seville.*

His pupil was,
Tomas Martinez.

GUZMAN (PEDRO DE). Historical painter, called *del Coxo*, or *the lame one*. He was the pupil of Patricio Caxes, and became an eminent

artist. Guzman painted the ceiling of the King's cabinet at the Pardo, and in 1601 Philip III. appointed him his painter. He died in 1620.—*Madrid.*

GUZMAN (PEDRO). Historical painter; born at Lucena. He decorated the Church of that place, and painted several pictures for the Convent of Mercy, at Seville: they are dated 1714. The chief merit of his pictures consists in the freshness of the coloring. It is supposed that this artist was a pupil of Valdes Leal.—*Seville.*

II.

HARO (JUAN DE). A celebrated historical painter of Castile, about the year 1604. The famous picture of 'St. Thomas,' painted by Juan de Haro, for the College of the Augustines at Madrigal, will bear a comparison with any of the excellent productions of that period.—*Madrid.*

HELLE (ISAAC DEL). The Chapter of Toledo, in 1562, commissioned this artist to paint divers pictures for their cloister; and in the archives of the Cathedral is an order for a sum to be paid to him for painting and gilding a picture, representing 'a Saint surrounded by a gilded Glory.' This work was attributed by Pons to Alonso Berruguete, which is a sufficient demonstration of its excellence; from his style, it might be supposed that Helle had been a pupil of Michael Angelo.

HENRIQUEZ (LEONARDO). An artist; born at Cordova. The Chapter of the Cathedral of Malaga employed him, in 1580, to value the works of Cesar Arbasia, which certifies that his judgment was held in some estimation. In the cloister are two or three pictures which are attributed to Henriquez, but there is no proof.—*Seville.*

HERBAS (DON DIEGO DE). An amateur artist, who resided at Seville; he concurred with others in establishing the Academy in 1660, and attended as a pupil.—*Seville.*

HERMES (ISAAC). An artist, who was employed to decorate the Crucifix of the high Altar, and the tombs which surround the Chapel of the Holy Sacrament in the Cathedral of Tarragona. This work was terminated in 1587.—*Valencia.*

HERNANDEZ or FERNANDEZ (ALEXIS). Cespedes mentions this artist in his “*Comparacion de la antigua y moderna Pintura y Escultura,*” and informs us that Alexis Fernandez painted several pictures at Seville and Cordova, for the high Altar of the Monastery of San Geronimo: these pictures represent different passages in the life of our Saviour; among them is the ‘Last Supper,’ signed “*Fernandez:*” they are equal to the best productions of that period. He was employed at Seville from 1508 to 1525.

HERNANDEZ (TOMAS). Fresco painter; born at Valencia. He painted the frescos for the Chapel of the Conception in the College of Corpus Christi at Valencia, which is called Del Patriarca.—*Valencia.*

HERRERA THE ELDER (FRANCISCO). His-

torical painter in oil and fresco ; born at Seville in 1576. He was a pupil in the school of Luis Fernandez, and fellow disciple of Pacheco. Herrera was the first in Andalusia who abandoned the timid mode which had been tenaciously preserved by its artists, and to his colossal pencil Velasquez owed the broad manner he adopted (and always retained) while in the Elders' Academy. In fine, it is scarcely possible to figure Herrera's style in the exercise of his pencil; it was a sort of fury. He designed with rushes and painted with large brushes; so that his art was the counterpart of his character, both exhibiting boldness, rudeness, and mastery. Hosts of pupils drawn to his gallery, in the hope of receiving improvement from the instruction of so grand a style, found it impossible to be in companionship with so savage a disposition; all in their turn, even his children, fled from his presence. But the world, though shunning his society, acknowledged his elevated power in art, and from every part of the kingdom commissions for its exertion poured in upon him. The following fact, established by the report of all his pupils, will perhaps tend to convey a better notion of Herrera's manner, than the most

elaborate attempt at its description. His female servant, besides preparing the ground of the picture in contemplation, was ordered to throw on its extensive surface any description of color she chose, which she effected at random with a broom; and before these colors had hardened upon the canvass, the irregularity of their liquid appearance was made necessary to the design of a grand subject, of which the composition had been undetermined by any previous study. As it respects this wonderful artist's productions, they are only to be seen in order to do away with the supposition, that he could merely excel in flowing draperies and expressive heads. His 'Universal Judgment,' in the Church of St. Bernard, is an authentic testimony of his profound practical knowledge of anatomy and design: here are exhibited figures in as fine contrast, as though years had been employed in attaining their judicious disposition; the balance of the eye is kept, and duly preserved throughout the multiplied and striking groups, particular and general, conceived with astonishing celerity, and boldly executed, yet in perfect pyramidal arrangement, while the harmony of tints and demi-

tints contributes to the sublimity of effect so faithfully in keeping with the noble and expressive character of the whole majestic work. Rapidly achieving easel pictures as well as frescos, it would be difficult to enumerate Herrera's productions; but his famous one for the Convent of the Jesuits at Seville, the four large pictures for the Archiepiscopal Palace of that city, which he terminated in 1674, and the frescoed ceilings of the Church of St. Bonaventura, further bespeak the grand and creative powers of his genius; and where criticism may find defects, their existence should rather be attributed to the school in which he studied, than to any inability for conceiving the juster characteristics of art. Many of his compositions have been destroyed by the united evils of humid seasons and walls ill prepared to receive them: they are in all the Churches of Seville, as well as the Cathedral, the Paular, and several other places.

—*Seville.*

His pupils were,—

Don Sebastian de Valdes Llanos,

Juan Chamorro,

Francisco de Reyna,

Herrera, called El Roxo.

HERRERA (called EL ROXO). Still-life painter. He was the eldest son of Herrera the elder, and born at Seville in the beginning of the 17th century. He was one of his father's very promising disciples. His 'Interiors' are executed with a spirit and truth indicative of the master, but his premature death defeated the expectations which would have been most probably realised had he lived.—*Seville*.

HERRERA (BARTOLOMÉ DE). Portrait painter. He was the brother of Francisco Herrera the elder, and painted excellent portraits, some of which are dated 1639.—*Seville*.

HERRERA THE YOUNGER (FRANCISCO). Historical, still-life, and flower painter in oil and fresco, and architect; was born at Seville in 1622. He received his first instruction in the art from the Elder, and manifested great ability; but at the period when he might have derived the greatest benefit from the association, he fled from his father's violence to Rome. There, instead of studying the beauty of the antique, the dignified Raphael, or the other great Italian masters, he gave his whole attention to color,

which was already degenerating in the Capital of the arts. Yet his easel pictures became much celebrated ; and, in fact, he gave them a truth of tone, not the less so from being peculiarly his own. Like Herrera the elder, he excelled in painting fish, and thence acquired, in Italy, the surname of "*Il Spagnuolo degli pesci.*" At the death of his father he returned to Seville, where he painted a very large picture for the Brotherhood, of the 'Holy Sacrament,' and the large 'St. Francis,' which is still in one of the Chapels of the Cathedral. In 1660, when the Academy was formed at Seville, Murillo was appointed its President, and Herrera the younger its Sub-President. It is supposed, that the deference shown to Murillo (who, on his part, modestly placed his opponent's name at the head of the list,) offended Herrera and induced his second departure from Seville. This time Madrid was the chosen sphere in which to display his talents, and also his overbearing vanity. A short period after his arrival at Court, he painted a 'Santa Hermenegilda' for the Bare-footed Friars; and although a magnificent picture, it created him as many enemies as admirers; for, his inordinate conceit caused him to

assert publicly that it ought to be received into the Church with an accompaniment of trumpets and clarions. About the year 1676 he painted the ceiling of the Choir of St. Philip the Royal, with such pleasing originality, that Philip IV. paid him the compliment of employing him immediately in the Chapel of Our Lady of Atocha. The fresco which he executed in this Chapel represented 'the Ascension of the Holy Virgin with the Apostles,' resting upon a very ingeniously designed balustrade: His Majesty was so satisfied with the work, that he forthwith declared him his painter. This honor increased Herrera's self-approbation, which lost nothing of its high degree, upon the occasion of the Admiral of Castile's placing one of his pictures, with his own hands, in a gallery that he had dedicated to the finest Spanish masters. In 1677, the King entitled him Grand Master of the Royal Works of Art; and it was in consequence of the above appointments by Philip's pleasure, that Herrera devoted his time alternately to painting and architecture. He was considered a good colorist, and certainly had a great knowledge of *chiaroscuro*. He imitated, though he did not equal, his father in his easel pictures, sur-

passing him, however, in flower-painting. His works are numerous, and are at Seville, Madrid, and the Escurial. He died in 1685.—*Seville.*

HERRERA (ALFONSO DE). Historical painter; born at Segovia in 1579. He was the intimate friend of Juan Fernandez Navarette el Mudo. In 1590 Herrera painted the six pictures for the great Altar of Villa Castin, viz. ‘Jesus with the Doctors,’ ‘the Nativity,’ ‘the Epiphany,’ ‘the Presentation to the Temple,’ ‘the Resurrection,’ and ‘the Coming of the Holy Spirit.’ These were carried to Madrid, where they underwent an admiring scrutiny by approved judges, among whom was the celebrated historical painter Diego Urbina, who eulogised the design and color that eminently distinguished them. It is much to be regretted that they were destroyed, in the positive disfigurement of attempted restoration, by a person named Berneja, who was paid three thousand three hundred reals, for his work of ruin.—*Madrid.*

His pupil was,—

Don Francisco de Solis.

HERRERA BARNUEVO (SEBASTIAN).

Painter, sculptor, and architect; was born at Madrid in 1619. By his application and genius, he succeeded in imitating the style of Alonso Cano. Some of his works, which are at the Escorial and at Madrid, display correct design, and are in a manner similar to those of Guido, with a coloring which approaches to Titian's. As an architect, he ranked higher than as a painter; and from his popularity in that branch of the arts he derived the chief of his wealth and honors at the Court.—*Madrid.*

HERRERA (CRISTOBAL DE). An artist.

In 1524 he was occupied, conjointly with Alfonso Espinosa and Andres Espinosa, in painting several large pictures at the Cathedral of Burgos.—*Madrid.*

HERRERA (JUAN). Painter and engraver.

He engraved the frontispiece of the book entitled ‘Flavio Lucio Dextro;’ in 1627 and in this composition he has shown much simplicity and taste.—*Seville.*

HERRERA (PEDRO DE). An amateur artist of fine taste and judgment. Although a Counsellor of the Finance, he found leisure to paint several extremely pleasing pictures, which are to be seen occasionally in the collections of Madrid and elsewhere: some of them are dated 1650.—*Madrid.*

HISPANO (MARCO). Historical painter. He was a monk of the Order of St. Augustin. His productions are in the Convent of St. Philip the Royal, where he died, in 1679.—*Madrid.*

HORFELIN (ANTONIO DE). Portrait painter; was born at Saragossa in 1579. He was sent to Rome, where he learned to design and color well. In proof of this, are his pictures for the Company of Carpenters at Saragossa, and for several Churches. Horselin was good in portrait. He died in 1660.—*Valencia.*

HOYOS (GASPAR DE). Historical painter; and a pupil of Becerra. In 1569 he went to

Astorga with Gaspar de Palencia, who was also an artist, for the purpose of painting and gilding the high Altar executed by Becerra in the Cathedral of that town. There are several pictures by Hoyos in the Convents of the same neighbourhood, which have some merit.—*Madrid.*

HUERTA (GASPAR DE LA). Painter of mystical subjects, was born at Altobuey in the province of Cuença, in 1654. Had this artist first studied under a good master, he might have become excellent in the art. But his advantages appear to have been restricted to the mere copying of such prints and pictures as chanced to fall in his way; as it was, he acquired some knowledge of design and coloring. He met with much encouragement in Valencia, where he died in 1714. He left many works in the Convents of that city, as also in Segorbe, Caudiel, and other places.—*Valencia.*

His pupils were,—

Roche Benedicto,

Felix Troya.

HUESCAR (LA DUQUESA DE). See SILVA BAZAN DE SARMIENTO (DONNA MARIE ANNE DE).

HUEVA (DONNA BARBA MARIA DE). Still-life painter ; born at Madrid in 1733. This lady painted with taste and delicacy. She was the first female received as a member of the Academy of San Fernando.—*Madrid.*

HURTADO DE MENDOZA (STEFANO). A Knight of Santiago; was a distinguished amateur at Seville in the year 1630, and was held in considerable estimation by artists for his good taste and practical knowledge of painting.

I.

ICIAR (JUAN DE). An artist ; was born at Domingo in 1550. He published a work at Saragossa, entitled “Ortografia Pratica, or Arte de Escriber.” This work, which is very rare

and highly valued, presents a series of vignettes designed in the purest taste. He was only twenty-five when it was completed.—*Valencia.*

INCA MENDEZ DE SOTOMAYOR (DON BERNARDO). Amateur artist: the portraits of several public characters, which he executed with a pen, at Cordova in 1790, exhibit a correctness and truth, that would disgrace no artist.—*Seville.*

INGLES (DON JOSÉ). Portrait painter; was born at Valencia in 1718; and became the pupil of Antonio Richarte, who made him a good colorist. His portraits are extremely well executed, displaying much facility of pencil. He painted in distemper. The Academy at Valencia received him as a member in 1770. The productions of Inglis are in the Convent of Mercy, the Church of St. Augustin, and the parish of Campanar. He died in 1786.—*Valencia.*

INGLES (JORGE). Historical painter. The celebrated Marquis de Santillana, being at Granada in 1455, employed this artist to paint

the high Altar and lateral *parts* of the Church, belonging to the Hospital of Buitrago, which that nobleman had founded. Two compartments form the Altar. In the first division on the right, the artist has portrayed the Marquis, larger than life, in the act of prayer, with a page kneeling behind him; on the left, he has placed the Marchioness with a Lady of Honor in the same devout attitude. The second part is composed of a group of angels beautifully disposed, and honoring St. George, who appears in the upper part of the picture; the whole work is extremely curious. He painted many other pictures, all of which bear the character of those early times.—*Seville.*

IRALA YUSO (MATEO ANTONIO). His torical painter and engraver; born at Madrid in 1680. Before he was known to the world as an artist, he became a monk of the Order of St. Francis. The Superior of the Convent, perceiving his talents for the arts, gave him a dispensation from certain religious offices, thus securing to him ample leisure for study in his cell, where he remained forty-eight years with-

out leaving it, except to attend the briefer services of the Church, and attending the assembly in the refectory. Artists admired the purity of his design and the multiplied testimonies of his industry; indeed, he was an object of general esteem, and particularly beloved by his pupils, of whom he had a great number. Irala's works were chiefly for the decoration of his Convent. He died in 1753.—*Madrid.*

IRIARTE (IGNACIO). A famous landscape painter; born in the province of Guipuscoa in 1620. At twenty-two years of age he went to Seville, and entered the school of Herrera the Elder, under whom he acquired a knowledge of coloring and a good, but divided, taste. His first attention was given to historical subjects; but not succeeding in figures, he applied himself wholly to landscape painting. In this line he arrived at a rare perfection, which was acknowledged even by Murillo himself, who said it was impossible to paint like Iriarte, except through divine inspiration. The landscapes in which are introduced figures by Murillo, are particularly valuable, because from a quarrel

which lost him the friendship of that great master, he was afterwards reduced to the necessity of inserting his own, which he could not even tolerably execute.* Iriarte was celebrated for the lightness of his foliage, the rich coloring of his trees, the beauty of his skies, profound knowledge of nature, *chiaroscuro*, and a general harmony which has been seldom surpassed. His works are numerous. He died at Madrid in 1685.—*Seville.*

IRIARTE (DON VALERIO). A painter of some reputation at Madrid; and was appointed in 1725 to assist in the taxation of old pictures.—*Madrid.*

J.

JAUREGUI DE AGUILAR (DON JUAN). Portrait painter. He was a knight of Cala-

* This quarrel alludes to a contest which took place between the two artists, respecting a certain picture, each determining that the other should commence first.

trava. Pacheco informs us that this nobleman was most assiduous in his efforts to learn the art, and that he excelled in portrait painting. Carducho also says he saw many of his works in the collection of the Duke de Medina de las Torres, replete with taste and genius, in the style of the Florentine school. He painted the portrait of 'Miguel de Cervantes.' It is supposed Jauregui died towards the end of the 16th century.—*Madrid.*

JOANES (JUAN VICENTE). Painter of mystical subjects. He was the son and pupil of the famous Vicente Joanes, whose manner he imitated, but certainly never equalled.—*Valencia.*

JOANES (VICENTE). Celebrated historical painter, and head of the Valencian school, which produced so many great artists. He was born at Fuente de la Higuera in 1523, and therefore he could not have been, as sometimes supposed, a pupil of Raphael, who died in 1520. It is, notwithstanding, well known that he went to Rome and unceasingly studied this great

master's works. On quitting the seat of the fine arts, he returned to Spain, and settled at Valencia, where he opened an Academy in his own house. Like Luis de Vargas, Joanes always took the Sacrament previous to the commencing his pictures, which were chiefly for the embellishment of Churches, and never painted any other than sacred subjects.* Without referring to those of his fine works, which are in Convents difficult of access; those to be seen in Madrid sufficiently proclaim his astonishing mastery in the art. Among these, is his far-famed 'Last Supper.' He finished the hands, hair, and beards, of his figures with a care as extreme as that of Leonardo da Vinci. Vicente's coloring is in the taste of the Roman school, his draperies broad and well cast, and his fore-shortening excellent. Palomino, from his enthusiastic admiration of Joanes, says that he equals Raphael; but although his productions are well worth the high degree of commendation which is bestowed upon them by

* If Morales acquired the title of *El Divino* from invariably dedicating his pencil to the purposes of religion, Joanes for the same reason is equally deserving of the distinction.

all true judges, yet none but the partiality of a fellow countryman could have carried panegyric to such an extent.

The Cathedrals, Convents, and Churches of Segorbe, Val de Cristo, Fuente de la Higuera, Castello de la Plana, Bocairente, Valencia, and Madrid, all possess pictures by this artist, which are so many *chefs-d'œuvre*. He continued his laborious career until he attained his fifty-sixth year, when he had just completed painting the superior Altar in the Cathedral of Bocairente. He died in 1579.—*Valencia*.

His pupils were,—

Juan Vicente Joanes,
Cristobal Llorens.

JORDAN (ESTABAN). Fresco painter, sculptor, and architect. He was a pupil of Berruguete in the three arts, but certainly excelled the most in sculpture, as there is no other authority for his publicity as a painter, except where Antonio Pons speaks of having seen in the Cathedral at Seville six frescos executed by Estaban Jordan; but he is fully known as a fine sculptor.—*Madrid*.

His pupils were,—

Juan Antonio Bouzas,
Buenaventura Lirios,
Pedro Oña.

JUNCOSA (FRAY JOACHIM). Historical and fresco painter; was born at Cornudella in 1631. His father, named Juan Juncosa, gave him the preliminary instructions in art, which, although simply comprehending elements, were communicated in a manner calculated to strengthen the natural good taste of the young Juncosa, who, soon emancipating himself from pupillage, struck out a path in painting which was not only talented, but effective in the gaining a high reputation in Tarragona. At that period, (and certainly the general plan of artists,) which was almost exclusively dedicated to the execution of religious subjects, he indulged his genius in the composition of classical allusions and imaginative connexions, which imparted to his design force and interest. He executed four pictures by the order of the Marquis de la Guardia, for which that nobleman had a destination in Sardinia; on their completion, Juncosa's vanity (if he had any) must have

been greatly augmented, for the pictures not only received full approbation from the Marquis, but were considered by the connoisseurs of Valencia as prototypes of talent. In 1660 his fancy for fabled story appears to have declined, as he became a monk in the Charter-house of Scala Dei; and in that year he painted the portraits of the illustrious men of his Order, and frescoed the ceiling of the Hall with subjects, in which he introduced multitudes of figures, animated in their effect and well disposed. He also painted, for the Monastery of Monte Alegre, two pictures representing the 'Birth' and 'Coronation of the Virgin,' besides long series of similar subjects which ornament the upper part of the Church, forming a cornice of more than commonly beautiful appearance. The easel pictures of Juncosa are chiefly circulated among the nobility and amateurs in the neighbourhood of Tarragona, though to be met with sometimes in other parts of Catalonia, and by all are appreciated for the correctness of their design, free pencil, and brilliant color, while his frescos are executed with a spirit suitable to that branch of art, where tameness never can be extenuated, even in the presence of other excellen-

cies. Perhaps the *chef-d'œuvre* of Juncosa may be considered to exist in his works for the Monastery of Scala Dei at Barcelona; but he has left in the Charter-house at Majorca, as well as the Convent above mentioned, and other places, indubitable proofs of great genius as an artist. His rank is not mean in the Spanish school.—*Valencia.*

His pupils were,—

José Franquet,

Moises Jaime Pons.

JUNCOSA (THE DOCTOR DON JOSÉ). Historical and portrait painter, in oil and fresco. This gentleman artist was born at Cornudella, and was the disciple of his uncle Juan Juncosa. Consistently with the views of his family, he became a member of the Church; but the choice of this profession proved no barrier to the indulgence of his taste for the arts. He was indefatigable in his pictorial exertions for the embellishment of all the religious abodes in his vicinity. It would be an injury to the merits of the nephew, to assign to him the works of the uncle; but it is certain that the Doctor Juncosa's productions gave great satisfaction to the authorities, for the adorning of

whose Churches and Convents he most industriously employed himself. The sphere of his exertions lay precisely in the same direction with the preceding, whose talents were of a much higher rank, although less munificently rewarded by the clerical dignitaries of Tarragona, who frequently and ungrudgingly paid the Doctor very large sums for his productions, the payment of which was too important not to be registered in the archives of the Cathedral. They appear as follows:—"for the frescos on the walls of the Chapel of Conception 600 doubloons; for small pictures representing religious subjects 300;" and similar sums, forming no trifling remuneration according to the value of money in those days. The Churches of Tarragona and Barcelona are well furnished with testimonies of the Doctor Juncosa's active pencil.—*Valencia.*

L.

LABAÑA (DON TOMAS). Amateur painter. He resided at Madrid in 1630, and was in general

esteem with the lovers of art, by reason of his own charming compositions and great intelligence in the theory and practice of painting.

LABRADOR (JUAN). Flower and still-life painter; was a pupil of Morales El Divino. It has sometimes occurred when the merits of an artist cannot be sufficiently emblazoned by his own simple name, that a fictitious one is applied to him. This reason, as well as incertitude of parentage, has, in truth, often distinguished the members of art. It may be so relative to this Labrador; for Palomino says he derived the name from his occupation as a field labourer previous to the exercise of his talents as an artist; however, setting aside any other reason, the name is sufficiently common in Estremadura. Labrador's productions are eminently beautiful in his chosen line. Nature has been his mistress in the art of painting flowers; for the graces, which comprehend truth, delicacy, and disposition, have presided over his pencil in their delineation. His works are held in high estimation. He died in 1660.—*Seville.*

LANCHARES (ANTONIO). Historical painter in oil and fresco; was born at Madrid in 1586. Of all Patrice Caxes' pupils he was the most distinguished; in fact, so much so, that in a less than credible time for such a degree of progress, his works were ascribed to his fellow disciple Eugenio Caxes. For many years, perhaps a hundred and eighty, the Jesuits at Madrid possessed a highly celebrated picture by this Master, representing 'the Infant Jesus surrounded with a glory of Angels;' but, unless in the most secret recess of some Convent, its present destination cannot be guessed at. The frescos which he painted (about the same time as the above-mentioned picture) for the Charterhouse of the Paular, and for which he received 7000 reals, have been destroyed; but an 'Ascension of our Saviour,' and the 'Descent of the Holy Spirit,' in the same Monastery, are carefully preserved: one bears the signature "Antonio Lanchares Hispanis in Carthusia Paularis fecit, anno 1620." In 1625 the Father Don Gaspar Prieto selected him to join Luis Fernandez in painting the fine pictures which decorate the Carmelite Convent at Madrid. Lanchares' part of the work was the detail of Saint Pedro Nolasco's

life; which, without any other proof of his genius, would be adequately proclaimed, for all through the picture an observer delightedly follows the beguilements of this artist's pencil, which has gracefully described its intention in beautiful simplicity, unrestricted but by the correctness of nature. He died in the Monastery of Saint Philip the Royal in 1658.—*Madrid.*

His pupil was,

Diego Polo the younger.

LANDA (JUAN DE). Historical painter. In the year 1599 he was established at Pampeluna, and was there employed to paint and gild the high Altar in the Church of Santa Maria di Tafalla. These sort of productions, inconsiderable as they must ever appear beside the efforts of purer genius, have still their claim to respect: ascribing the term Gothic is not sufficient to convey a just idea of their merit, since there was the ridiculous as well as the elegant Gothic, and many examples there are in this style of decoration which exhibit rare beauty and richness; and, indeed, to such a degree is admiration carried on inspecting the gorgeously finished monument, tablet, or altar,

after the old decorative mode, that recollection halts for the more chaste design which finally bears off the victorious palm. In 1600 he painted for the Church of Cordova, a ' Saint Michael' and a ' Saint Catherine,' for which he was paid 3787 ducats.—*Madrid.*

LARAGA (APOLLINARO). Animal and still-life painter. By some he has been considered a pupil in the school of Pedro Orrente; but similarity of style must have caused the mistake, since Laraga died 84 years after the time of that master. There are among the Convents of the kingdom of Valencia many that preserve his pictures. He died in 1728.—*Valencia.*

LARAGA (JOSÉ MARIA). Artist. She was the daughter and pupil of the preceding. Some good pictures are attributed to this lady: her miniatures demonstrate a facility of execution; but, perhaps, the exertions of her pencil do not lend her as much dignity as the use she made of its profits, which were wholly devoted to the encouragement of the arts.—*Valencia.*

LEDESMA (BLAS DE). Fresco painter. He appeared in Andalusia towards the close of the 16th century, and was one of those Spanish artists whose brush revelled in the grotesque style brought over by some of the Italian decorators.—*Seville.*

LEDESMA (JOSÉ DE). Historical painter; born at Burgos in 1630, where he commenced the study of painting; but, anxious for advancement in art, he went to Madrid and entered the school of Juan Carreño, under whom he attained an admirable tone of color. His death occurred at forty years of age, and just at the period when great expectations were indulged relative to the progress he was making. A ‘Saint John the Baptist,’ the ‘Holy Trinity,’ the ‘Incarnation,’ a ‘Saint Francis,’ and a ‘Saint Domingo,’ with some others dispersed in Madrid, fully explain his title to the admiration of true connoisseurs.—*Madrid.*

LEGOTE (PABLO). Historical painter; established in Seville about the middle of the 17th century. It appears, by a written memorial at Lebrixa, dated June 19th, 1629, and witnessed

by Sebastian Truxillo, that Legote received 5000 reals for painting, and otherwise enriching with gilded devices, the grand Altar of the Santa Maria Church at Lebrixia, and which Altar-piece had been sculptured in wood by Alonso Cano. The merit of Legote is greatly enhanced by the mistake made by the learned Pons, who has ascribed the painting of the Altar to Alonso Cano. In fine the subjects are treated in a masterly manner, representing the 'Nativity of Our Lord,' the 'Epiphany,' the two 'Saint Johns,' and the 'Annunciation.' On the entire completion, which exceeded the first arrangement of expense, this artist received in payment 35,378 reals. He took up his final residence at Cadiz, where he was also highly encouraged.—*Seville.*

LEON (ANDRO DE). Historical painter; who resided at Seville in the commencement of the 16th century, where he painted five pictures for the Cathedral, according to its archives, but of which no traces are now left.—*Seville.*

LEON (CRISTOBAL). Historical painter. He was a pupil of Valdes, and, after the death of

that artist as also of Murillo, few equalled Leon in his free and energetic style of composition. He painted in distemper a long series of religious subjects for the Church of Saint Philip de Neri. He died at Seville in 1729.—*Seville.*

LEON (PHILIP DE). Historical painter, and brother of the preceding artist. He executed many charming copies from Murillo, which deserve praise. He died at Seville in 1728.—*Seville.*

LEON LEAL (DON SIMON DE). Historical painter; born at Madrid in 1616, where he attained his art in the school of Pedro de Las Cuevas. His style, however, ripened into excellence from his persevering study of the fine masters, and more particularly that of Vandyck: thus cultivating a noble taste, he had, subsequently, leisure for the best finisher of all, Nature. Leal's coloring was faultless; and the Court, ever ready to encourage talent, was not slow in appreciating his merit. He executed several fine subjects for the Jesuits' Convent at Madrid, the Foundling Hospital, the Capuchins, and for the Church of

Our Saviour, which have been all since removed to the Rosario. He died in 1687.—*Madrid.*

LEONARDO (FRAY AGUSTIN). Historical, battle, portrait, and still-life painter. This artist was born in the kingdom of Valencia. He became one of the brotherhood of Saint Philip de Neri about the year 1610. His talents and works as an artist are greatly lauded and elaborately described by some of the priestly writers of the day. He exerted himself most ably for the embellishment of his Convent. The pictures for the great staircase are dated 1624 and 1625. The ‘Woman of Samaria,’ painted by this artist at Seville, bears his signature in the following manner: “Frater Augustinus Leonardo Hispanus inventor faciebat Hispani, die 4 Junii, anno Dom. 1623.” Leonardo’s productions are replete with the various excellencies of design, composition, and perspective; the truth of which is evinced by his pictures in the Churches at Madrid, Toledo, Cordova, and other places. His portraits are, perhaps, rather too timidly executed; but they are, notwithstanding, much esteemed by those who possess them.—*Valencia.*

LEONARDO (JOSÉ). Historical and battle painter. He was one of the most brilliant pupils of Pedro de Las Cuevas, from whose school issued so many excellent artists. It is related of this Leonardo, that he was forced to swallow a drugged beverage, prepared by some contemporary artists jealous of his rising fame, and was in consequence seized with a malady both of mind and body, through which he struggled most pitifully until he had attained his fortieth year, when death released him. At the Retiro are several capital pictures by this artist; one, representing the Marquis de Spinola and Leganes in action with their troops at the siege of Breda, and another, with an advance of soldiery headed by the Duke de Frias, are of extremely large dimensions, and the spirit of the subjects well sustained. He died in 1656.—*Madrid.*

LEYTO (ANDRÓ). Historical and still-life painter. He resided at Madrid in the year 1680, where he acquired the knowledge of his art. He painted, conjointly with José de Zarabia, the pictures for the Cloister in the Convent of Saint Francis de Segovia; the subjects being illustra-

tions of the founder's life: these productions are more distinguished for good coloring than design. His interiors are much esteemed for the ease and clearness with which he has managed the detail.—*Madrid.*

LEYVA (FRAY DIEGO DE). Historical and portrait painter; born at Haro de la Rioja, towards the year 1580. It is presumed that he studied painting at Rome, as he visited Italy, and on his return was speedily known as a good artist. In 1628 the Chapter of Burgos ordered him to paint the portraits of the noble Cristobal de Vela, the Cardinal Zapata, Don Alfonso Manrique, and Don Ferdinand Acevedo: these, and many other pictures, some historical, some in portrait, are well conceived and designed, and of brilliant color, but deficient in dignity of style. Leyva's best specimens are at his Convent near Burgos, where he died in 1637.—*Italy.*

LIAÑO (FELIPE DE). Portrait painter; born at Madrid, and was a disciple of Alfonso Sanchez Coello. There is likewise reason to believe that he studied in Italy, from engravings

representing costumes of that country, and which are signed Teodoro Felipe de Liaño. In 1584 he painted the portrait of Don Alvaro de Bazan, first Marquis of Santa Cruz, for the Emperor Rodolphe II. of Germany. Liaño was in his day celebrated all over Europe for his portraits, which were designed with truth and strict resemblance, as well as harmonious in color. He died in 1625.

—*Madrid.*

LICALDE (JUAN DE). Portrait painter; born at Madrid, where he was the pupil of Pedro de Las Cuevas. He designed superbly with the pen; in proof of which remains his beautiful *morceau*, which shows a crowned Lion supporting the Arms of Castile, executed the 10th of November in 1628.—*Madrid.*

LIRIOS or LIGLI (BUENAVENTURA). Fresco painter. He acquired the elements of art at Madrid, and afterwards made a journey into Italy, where he studied under Luca Giordano. On his return he was employed in painting frescos for the Duke de Bejar and others: they offer more proofs of facility than correctness.—*Madrid.*

LLAMAS (FRANCISCO). Fresco painter. The ambition of this artist was to imitate Luca Giordano, without equally possessing the fundamental principles of art; therefore it is to be regretted that he was employed for any part of the Escorial. Well acquainted with design, there was no support in his color, which was monotonous and bricky. The ceilings he painted in the Cloisters of the Monks' College at the Monastic Palace, representing the 'Blessed Trinity,' the 'Creation of the World,' the 'Pagan Philosophers,' the 'Doctors of the Church,' the 'Sciences,' the 'Elements,' the 'Vices and Virtues,' with numberless other subjects, all composed under the influence of a fiery and incoherent imagination, disgrace the gravity of the place.—*Madrid.*

LLANOS DE VALDES (DON SEBASTIAN). Historical and still-life painter; and was the pupil of Herrera the Elder, whose harshness of character he supported longer than any of the other disciples, possibly from a similarity of disposition, which was none of the gentlest. On his recovery from a serious wound

which he received in a quarrel with Alonso Cano, he was chosen Vice-President of the Academy at Seville, and it is well known the Establishment was never better governed. His best pictures are a 'Magdalen,' and a 'Virgin surrounded by Angels,' in St. Thomas's College at Seville. His cabinet pictures are well dispersed in Madrid. Llano's style is mannered and rather heavy, but not deficient either in design or color.—*Madrid.*

LLERA ZAMBRANO (ALFONSO DE).
Fresco and still-life painter in oil; established in Cadiz about the year 1639.—*Seville.*

LLORENS (CRISTOBAL). Historical painter. It is presumable from his manner of painting that he was a pupil of Vicente Joanes; in any case, it is certain that he resided in Valencia at its honorable period for the arts. In 1597 Llorens painted the Altar of Saint Stephen and Saint Mary Magdalen, in the Monastery of Saint Michel de los Reyes, situated at a short distance from the city.

Good color and design appear in the productions of this artist.—*Madrid.*

LOARTE (ALESANDRO). Historical and animal painter; was a pupil of Greco at Toledo. In 1622 he painted the large picture of the ‘Miracle of the Loaves and Fishes,’ which covers the ceiling of the Minims Convent in that city. The whole work breathes of the Venetian style. A ‘Hunting scene’ beautifully executed, is signed Loarte 1623; and the grandee, Don Bernardo Iriarte, includes in his valuable collection a capital picture by this artist; the subject, a ‘Farm-yard and domestic poultry.’—*Madrid.*

LOYASA (DON JUAN DE). Amateur painter; was a canon of the Cathedral of Seville. Designing with intelligent taste, and his munificent zeal for the support of art, rendered it unlikely that his name should be forgotten among its admirers.—*Seville.*

LOPEZ (CRISTOBAL). Historical painter; born at Seville. He was the son and pupil of

José Lopez, and in process of time acquired an extreme facility of execution, from being constantly employed in painting for exportation. During the greater part of the 17th century, Seville was the mart for coarse kinds of painting, which, although of mean execution, communicated great dexterity of pencil to the workers; and the numerous and constant demand for the Indies, rendered that city the point of attraction for all needy artists, who were at least sure of acquiring, there, the means of existence; but in many instances the fair of Seville proved an important school to some of the great Spanish artists, at the head of whom is Murillo, whose matchless and spontaneous pencil first discovered its flowing power from continued exercise in painting on serge for this market. At a late period of the 17th century, and the beginning of the 18th, Cristobal Lopez was one of the best artists who engaged in this summary mode of painting. He died in 1730.
—*Seville.*

LOPEZ (DIEGO). Historical and fresco painter; was a pupil of Antonio de Rincon at

Toledo. He was engaged in 1519 to paint, concurrently with Alfonso Sanchez, the grand theatre of the University at Alcala de Henares. The archives of the Cathedral at Toledo also commemorate some of its fine frescos by this Lopez, which atmosphere and time have totally destroyed. There is no doubt of his being one of the best painters in the Gothic style.—*Madrid.*

LOPEZ (DIEGO). An artist of inferior grade; and most generally known as “El Mudo.” He was born at Madrid. Employment was given him at the Hermitage of the Prado; but neither his works nor himself are entitled to consideration any farther, than a record being necessary to point out the great difference between El Mudo (Lopez) and El Mudo (Navarrete).—*Madrid.*

LOPEZ (FRANCISCO). Historical painter; who resided at Madrid about 1568. The celebrated Gaspar Becerra speaks of this artist in his will, by which it is known that he painted and gilded the great Altar that had been erected

for the Monastery of Montserrat in Catalonia, by Estaban Jordan, sculptor to Philip II.—*Madrid.*

LOPEZ (FRANCISCO). Historical painter in oil and fresco; was a pupil of Bartolomeo Carducci. In 1595 he enjoyed great celebrity at Madrid. He painted the five pictures for the Altar of Saint Philip de Neri, which were destroyed by fire, together with other fine works by different artists, in the year 1718, nearly a hundred years after their completion. Lopez became painter to Philip III. in 1603, and immediately after was employed in the Prado. His frescos in the King's saloons representing the military exploits of Charles V., are well composed, elegantly designed, and brilliant in color. He died in 1588.—*Madrid.*

LOPEZ (JOSÉ). Artist. He was a pupil of Murillo, whose style he affected in the tolerable productions of his pencil, chiefly representing half-length portraits of 'the Virgin.'—*Seville.*

LOPEZ (PEDRO). Historical painter, and a pupil of Greco. His works are numerous; but an 'Adoration of the Magi,' painted for the Convent of the Trinity at Toledo, is a magnificent picture both in composition and correctness of design: it is dated Lopez 1608, and deserves to be particularised from its uncommon merit.—*Madrid.*

LOPEZ PALOMINO (DON FRANCISCO). Still-life painter; who learned the elements of painting at Madrid. He became a member of the Academy of San Fernando in 1759: little else is known of him.—*Madrid.*

LOPEZ CABELLERO (ANDRÓ). Portrait painter. It appears that he was the pupil of José Antolinez; at least, it is the style of that master which appears most evident in the works of Cabellero; particularly a 'Christ at the Sepulchre with the three Maries.' His portraits are numerous.—*Madrid.*

LOPEZ CARO (FRANCISCO). Portrait

painter; born at Seville in 1598. He was the disciple of Roelas, and settled in Madrid in 1660. His productions are but little known.—*Seville.*

LORENTE (DON FELIX). Artist; born at Valencia in 1712; was the pupil of E. Muñoz. His first attention was given to portrait painting, which he relinquished for the study of every other branch of the art; and his interiors, in which he often disposed dead game, fruit, or fish, are so skilfully managed as to communicate an interest, which the absence of connecting life renders astonishing. His landscapes are also extremely pleasing. In 1754 he was associated to the Valencian Academy, the members of which held his judgment in very high estimation. Lorente's pictures are for the most part in the Convents of San Agustín and San Juan del Mercado in his native place, where he died in 1787.—*Valencia.*

LOZA (DON JUAN). Portrait painter; resided at Madrid at the commencement of the 18th century. Palomino speaks well of his ability as an artist.—*Madrid.*

LUIS (EL MAESTRO). Historical painter. The records of the Monastery of Santa Maria de Naxera attest his employment from 1442 until 1446, for the decoration of its chief cloister with his productions.—*Madrid.*

LUCENA (DON DIEGO). Portrait painter; and a Noble of Andalusia. He was a pupil of Velasquez de Silva, and demonstrated a portion of that great master's manner in his portraits, both large and small. He died in 1650.—*Madrid.*

LUXAN or LUZAN MARTINEZ (DON JOSE). Historical and portrait painter; was born at Saragossa in 1710. He acquired the first principles of the art in Valencia, and went afterwards into Italy, where he studied the works of the greatest masters. On returning to Spain his noble connexions were emulative of showing that respect which his increase of talent deserved. It was Luxan who founded the Academy of Saint Luis. The productions of this artist are esteemed for the feeling which reigns in them, as well as for harmony of color. His many excellent pupils,

who became illustrious members of the school of Valencia, have tended more to raise the celebrity of Luxan than his numerous works, which last are disseminated throughout the Churches of Huesca, Calahorra, and Calatayud.—*Valencia.*

His pupils were,—

Francisco Bayeu,
José Beraton,
Tomas Vallespin,
Francisco Goya, &c. &c.

M.

MACHUCA (PEDRO). Painter, sculptor, and architect. This artist has been mentioned as one of the good Castilian painters who studied in Italy. Don Juan Butron writes that he lived at Granada, where he executed many capital works both in painting and sculpture, and that in the latter he imitated Raphael; which serves to substantiate Pacheco's, Palomino's, and Don Lazaro del Valle's assertions of Machuca being the disciple of that great master; yet none of his works are known, except some in sculpture and

architecture at the Alhambra. In 1548 he pursued his labours at Toledo, according to the memorials of the Churches of that city.—*Madrid.*

MARCH (ESTEBAN). Battle painter; was born at Valencia in 1590. He studied under Orrente, whose manner was derived from the Bassanos. In order to impart a natural spirit of warfare to the countenances and attitudes of his soldiers in action, he assumed the Quixotic plan of habiting himself in full armour, and entering into fierce engagement with the walls and other mute objects of his chamber, until his rage became so earnest as to render it a matter of necessity to exhaust it in the resources of his art, by representations partaking of the real as well as the imaginative: thus his battle subjects were in general esteem, while those he attempted relating to history were poor in composition, and tamely executed. Pictures by this artist are chiefly to be seen at Madrid and Valencia. He died in 1660.—*Valencia.*

His pupils were,—

Juan de Conchillos,

Senen Vila,

Miguel Marc,
Luis de Sotomayor,
José Vidal.

MARCH (MIGUEL). Historical painter ; was the son and pupil of Esteban March, who could not wholly succeed in making his son as good an artist as himself: however, Miguel had a facility of style which was not without its admirers, and the pictures in which he portrays the 'Life of Saint Francis,' for the Capuchin Convent at Madrid, a 'Mount Calvary,' for the Church of San Miguel, and a series of eight, representing the 'Passion of Our Saviour,' for the Church of Carcaxente, certainly exhibit the prepossessing features of easy execution and good color. He died at Valencia in 1670.—*Valencia.*

MARINAS (HENRIQUE DE LAS). Marine painter; and from his excellence as such derived the only name by which he is known. This artist was born at Cadiz in 1620, where, as the situation of the city afforded him an almost constant opportunity of observing vessels of all descriptions in its bay, he became such an ardent admirer of

marine objects that he was not long in acquiring the art to represent them; and this he did in such a perfect degree, that sailors, as well as artists, were delighted at the results of his genius. He secured a handsome fortune by his works, in which abound all the superiorities of marine painting, viz., elegant and well-disposed vessels, bold and transparent waves as it would seem in movement, and an airiness of atmosphere, through which the eye is delightfully conducted in search of an horizon, which is carried to an extreme depth of view. His productions are scarce, and in value proportionate to their vast merit. Somewhat after middle age he repaired to Rome, where he resided for the remainder of his life. It is not known under whose name Marinas' productions pass in Italy; for it is by no means probable that he changed his pursuits if he did the place of his residence. He died in 1680.—*Seville.*

MARQUEZ (JOYA FERNANDO). Portrait painter; who resided at Seville. In 1649 he painted the portrait of Cardinal Spinola, which was afterwards engraved by Vander-Gowen. Joya occasionally ventured his pencil on the subject

of a mendicant fruit-eater, after the manner of Murillo; but he was more generally and profitably employed in painting portraits.—*Seville.*

MARQUEZ (ESTEBAN). Historical painter; born in Estremadura, and was the pupil of his uncle Fernando Joya Marquez, who followed the school of Murillo. On the death of his master, Esteban undertook to paint for the Fair at Seville; but unable to attain sufficient dexterity for that kind of work, he became the object of insufferable ridicule with his companions, and was therefore obliged to return to his wretched home in Estremadura. However, extreme poverty overcame all other mortifications, and he returned to the scene of his disgrace, with a determination to triumph over its oppression. Once again occupied in the Fair, satire was spell-bound by his effective industry, and general respect was the necessary result of his surpassing all his former rivals: so much for his conquest over inaptness and contempt; for the grade of his talent, suavity of color, and well-connected subjects, are the chief recommendations in his performances. He painted eight pictures for the Trinitarian Monas-

tery at Seville, which bespeak his efforts for a resemblance to Murillo. Other Convents also possess works by him, in which the attempt is quite as evident: neither is the attempt mean, although falling short of what some Sevillian artists have displayed, who were alike fraught with the hope of imitating the magnificent head of their school. Marquez died at Seville in 1720.
—*Seville.*

MARTEL (NICOLO). Historical painter. In the year 1495 he was employed in the Cathedral of Toledo.—*Madrid.*

MARTINEZ (TOMAS). Historical painter; was a pupil of Alonso Faxardo. He was one of the Academic Society at Seville, from 1665 until 1672. There are many of his pictures signed Tomas Martinez, but without dates.—*Seville.*

MARTINEZ (AMBRÓSIO). Historical painter; born at Granada towards the middle of the 17th century. He learned the art of painting under Alonso Cano. Eagerly desirous that his productions should closely resemble those of his

renowned instructor, he only reached a stiff and affected mannerism, palliated by no correctness of design: in demonstration of these defects are his pictures both in the Convent of Saint Jerome at Seville, and that of the Carmelites at Granada, where he died in 1674.—*Seville.*

MARTINEZ (DOMINGO). Historical painter; born at Seville about the year 1695. A very inferior artist, called Juan Antonio, taught him the elements of his profession; and soon having outstripped his teacher, both in the theory and practice of his art, he began to be very generally known; and when the Court of Philip V. assembled at Seville, the industrious Martinez was not overlooked, and in much less time than could be expected he became very rich. Martinez does not stand forth as a painter of extraordinary genius, yet his intelligence was of a superior kind, and his zealous support of the arts did equal honor to his refined judgment and liberality. His own house was an Academy upon a grand scale; and, perhaps, no one after Murillo's time was so unwearied in his exertions for the encouragement of all youthful aspirants in the

Seville school. His memory is held in much respect, possibly influencing the appreciation of his works, which are carefully preserved in most of the Temples of the above-mentioned city, where he died in 1751.—*Seville.*

His pupils were,—

Joaquin José Cano,

Juan de Espinal,

Don Andres de Rubira,

Don Pedro Tortolero,

Don Juan de Uceda.

MARTINEZ (CRISÓSTOMO). Historical painter and engraver; born at Valencia, where he became celebrated for his ability in the two branches of his profession. In 1680 he painted several pictures, chiefly Saints, for the Monastery of Saint Philip de Neri: they indicate the power of his pencil, as well as do those executed for the Carmelite and other Convents in the same city. He died in the Netherlands in the year 1694.—*Valencia.*

MARTINEZ (GREGORIO). Landscape and still-life painter; resided at Valladolid. There

is no document by which to infer how, or where, he attained a knowledge of his art; but a few very exquisite pictures, signed with his name, present beauties of painting in the Venetian manner. He, like many other capital Spanish artists, did not seem to disdain employing his time and talent in the decoration of monuments with gildings and miniature objects in painting; upon which mode of expending talent, it would be perhaps misplaced to speak either for or against. In 1594 the painter in question was occupied with Diego de Urbina in enriching the grand Altar of the Cathedral at Burgos, after the rich Gothic style of emblazoning, for which work they received 11,000 gold ducats, nearly equal to £6000 sterling.—*Madrid.*

MARTINEZ (JOSÉ). Historical painter; born at Saragossa in 1612. Having learned the preliminaries of art in his own country, his father dispatched him to Rome for the better prosecution of his studies; from whence he returned improved. When Philip IV. visited Saragossa in 1642, he was pleased, upon the recommendation of Velasquez, to appoint Martinez his painter.

This was sufficient to establish his credit with the public; but time, a better test, removes much of this honor, since few artists have permitted themselves a more careless execution; the manner of which, however, together with the approbation of Velasquez, leave critics in doubt as to his inability of producing better works. In corroboration of this criticism are the pictures which occupy the four angles in the College of Manteria. As well as Domingo Martinez, this one seems to have had clear ideas on the subject of art, and profoundness in the examination of its principles, which are well demonstrated in an Essay of his, entitled, "Discursos de la Pintura," of which there are copies, though not in circulation.—*Valencia.*

His pupils were,—

Fray Blas de Cervera,

Antonio Martinez.

MARTINEZ (ANTONIO). Historical painter; born at Saragossa in 1639. He was the son and pupil of José Martinez, who, anxious that his son, whether or no possessing natural talent, should share in his own former advantage of studying in

Rome, sent him to that nucleus of art; and there Antonio acquired sufficient knowledge of painting to satisfy relations and patrons on his return to Spain, who immediately determined that he should be his father's sole assistant in painting the four remarkable pictures in the College of Manteria. The victor's wreath remains around the brow of the elder Martinez; but credit must be given to the junior for the spirited help he afforded, which is also common to entire productions of his own, which are likewise in the same Monastery: among these works are a series of Saint Bruno's Life, attesting facility and vigorous color. He died in 1690.—*Valencia.*

MARTINEZ (JOSÉ). Historical painter in oil and fresco. About the middle of the 16th century he lived at Valladolid. If the exact time of his birth is not known, neither is the school in which he learned painting; but his pictures in the Convent of San Agustín, bearing different dates from 1575 to 1598, are proofs presumptive that his taste reposed in the Florentine. The features of his ability predominate in design, composition, and color.—*Madrid.*

MARTINEZ (SEBASTIAN). Historical and still-life painter; was born at Jaén in 1602, where he learned the art of painting under a pupil of Pablo de Cespedes. His steady application, united to a ready disposition for receiving instruction, soon rendered Sebastian Martinez worthy of a Monarch's notice. Philip IV. lost no time, when convinced of his merit, in rewarding him with the title of his painter; and this honor was enhanced by the frequent visits which His Majesty made to him while at his easel. Sebastian's public works are few, very many being in private collections, where they are justly regarded as *chefs-d'œuvre*. In the Cathedral of Jaén are his celebrated 'Saint Sebastian,' and 'Immaculate Conception of the Virgin.' He died in 1667.—*Seville.*

MARTINEZ (TOMAS). Artist. He was born at Seville, and followed the universally admired style of Murillo, although, like many other Spanish enthusiasts of that master's manner, he did but poor honor to his attempts at imitation, except in one single picture, painted for the Convent of Mercy at Seville, representing

the 'Mother of Jesus in grief.' This picture has been since removed to the Alcazar, and is esteemed a master-piece, absolutely not unworthy of the great Murillo himself. The rest of his works are deservedly disregarded by judges of art. He died in 1734.—*Seville.*

MARTINEZ DEL BARRANCO (DON BERNARDO). Historical and still-life painter; born at the village of Cuesta, in the province of Rioja, in 1736. He learned the elements of painting at Madrid, and then repaired first to Rome, afterwards to Naples, and finally to Turin. In each place he found objects of art that captivated his attention, and which he resolved to study. When the lovely emanations of Coreggio's pencil were presented to his admiring view, he became almost unjust to the excellencies of the other great Italian masters, and devoted the chief part of his time to the contemplation of his favorite's works. This very good taste of Martinez could not fail in producing favorable consequences to his efforts, both in design and execution. On his return to Madrid, Mengs soon discovered the desirable results of his application in Italy, and

as quickly employed him in the service of Charles III. He painted His Majesty's portrait, and many other good pictures, which established his reputation at the Court of the Emperor. His designs for the romance of Don Quixote were published by the Academy of San Fernando in the year 1788.

Martinez' presidency in this Academy was honorable to himself and useful to others. The attention with which he studied and copied Coreggio is brought to mind in his picture of the Count de Florida Blanca, as large as life, and which is preserved by his descendants. He died in 1791.—*Madrid.*

MARTINEZ DE CAZORLA (FRANCISCO).
Historical painter. He was a pupil of Juan de Valdes Leal, and lived in some repute, as a professor of painting at Seville, towards the close of the 17th century. He sacrificed every thing for color. The Convent of Mercy at Seville preserves in its Sacristy an 'Immaculate Conception' painted by this artist.—*Seville.*

MARTINEZ DE GRADILLA (JUAN). His-

torical painter in oil and fresco. He was a disciple of Francisco Zurberan at Seville. The only work known of this artist is the large fresco in the refectory of the Convent of Mercy at Seville; and it is so much injured by daubing restorers, that a very incompetent judgment only could be formed upon its merits or demerits. One inference may be drawn with respect to this artist,—that as the Monastery has been particularly enriched by the productions of the greatest of Spanish painters (Murillo), so it was not probable that the talents of Juan were held in slight estimation. He was very anxious for the interests of the Academy at Seville from 1660 until 1673.—*Seville.*

MARTINEZ DE PAZ (MATEO). Artist; he was also one of the props of the Academy of Seville from 1666 until 1673.—*Seville.*

MARZO (ANDRO). Historical painter; was a native of Valencia, and a pupil of Ribalta. His first public picture was a ‘Saint Anthony’ of Padua, for the Church of the Holy Cross, and another of the same subject for that of Saint

Catherine. In 1662 he wrote a clever work concerning some regulations of Pope Alexander VII., to which he prefixed an explanatory frontispiece designed by himself, and published in 1665.
—*Valencia.*

MARZO (URBINO). Artist; born at Valencia, and a brother of the preceding. His compositions were of a mystical description.—*Valencia.*

MASCAREÑAS (DON GERONIMO). A painter and a Bishop. Palomino says he employed all his leisure hours in the study and practice of painting, and that he has seen many pictures from the Prelate's easel.

MATARANA (BARTOLOME). Fresco painter; who resided at Valencia at the commencement of the 17th century. The glowing frescos in the College of Cuerpo de Cristo, in that city, are by this artist; they represent the Prophets and various passages in Jewish history, as also the Martyrdom of two Saints; but his choice works were in the old Cathedral of Seville, where

he shewed his best manner in the execution of 'The Flight into Egypt.' For his frescos in the Chapel of the Guardian Angel, in the same edifice, he received nearly 8000 pesos, more than equal to 1000*l.* sterling.—*Valencia.*

MATEOS (JUAN). An artist, and one of the founders of the Academy of Seville in 1667.—*Seville.*

MAYNO (FATHER JUAN BAUTISTA). Historical painter. He was one of Greco's best pupils; and on account of his abilities, as well as the respectability of his character, he was chosen to instruct the Infante, who, on becoming Philip IV., neither relinquished the study of painting or his master in the art. In Toledo no artist was in as great celebrity as Mayno; for which reason he was employed by the Chapter to paint, besides a variety of other subjects, the 'History of Saint Ildefonso,' in one single picture, measuring about fourteen feet square. His style of execution in most respects assimilated nearer to the Venetian than any other, particularly in the gracefulness of his figures. The great judgment and liberality of this painter were conspicuous on many occasions:

it was to both that Alonso Cano was indebted for the notice bestowed on him by His Majesty, and the security of his future prospects; while of Philip IV. he made a good artist and a liberal encourager of genius. Lope de Vega in his "Apollo's Wreath" has panegyrised the eminent virtues and talents of the worthy Mayno, whose productions abound in the Temples of Madrid, Salamanca, and Toledo, as well as in the collections of individuals, by whom they are greatly treasured. He died at eighty years of age.—*Madrid.*

His pupils were,

Philip IV.,

Fray Juan Rizi, &c.

MAZO (MERTINEZ JUAN BAUTISTA DEL). Landscape, portrait, and still-life painter; born at Madrid, and was the most distinguished of all the pupils of Velasquez, some of whose splendid pictures were copied by him immediately on his entering the school. This practice, united to a rare genius, rendered him almost another Velasquez, since there are some of Mazo's pictures, (which nothing but their history corroborated by his signature, could contradict,) that

deservedly pass for the works of De Silva: indeed that noble artist himself was foremost in appreciating the great powers of his favourite pupil; to whom, though possessing nothing but his palette and his honor, he gave his daughter, richly portioned, and a descendant of an illustrious family. Though excelling in portrait, his landscapes, always of large dimensions, are incomparable; to judge of which must be seen those beautiful ones in the Aranjuez: but none surpass the two exquisite views of Saragossa and Pampeluna that are placed in the Palace at Madrid. The former being a master-piece, which any artist of any school or country might have desired to produce, for its beautiful composition, design, color, and execution; and, as a sum total of excellence, a picture in which the observer is constantly brought to the recollection of Velasquez de Silva.

Mazo's water-colored drawings are of the most charming description. He was appointed painter to Philip VI. on the death of his father-in-law, Velasquez, and lived in the celebrity his talents deserved. He died in 1687.—*Madrid.*

His pupil was,

Manuel Auguero.

MEDINA (ANDRO). Painter and engraver; was a pupil of Juan del Castillo at Seville, where he lived, in 1663, and about which time he executed many pictures good in design, but otherwise possessing little merit, being hard and dry.—*Seville.*

MEDINA (MOISES). Portrait painter; born in 1671, near the city of Valencia, where in the Convent of Mercy are several portraits of its monks painted by this artist. He died in 1743.—*Valencia.*

MEDINA (LUIS DE). Fresco painter. The Chapter of Toledo gave him full employment in their Cathedral: it appears that his work in the Cloister occurred in the year 1498; and that he frescoed the whole of the Winter Saloon, with the assistance of Diego Lopez and Alfonso Sanchez; also the Chapter Hall. This artist painted in distemper, and was one of the three who executed the frescos in the Theatre of the University of Alcala. Accounts of the Cathedral shew that he received large payments from its treasury.—*Madrid.*

MEDINA VALBUENA (PEDRO DE).
Fresco painter. In 1667 he was President of the Academy of Seville, and for many years was most actively engaged in all the interests of the Establishment. Medina was occupied in restoring and decorating particular altars and monuments in the Cathedral of the above-mentioned city.—*Seville.*

MELGAREJO (FATHER GERONIMO).
Historical painter. He belonged to the Order of St. Augustine at Granada, for the embellishment of which Monastery he bestowed his time and acquirements. Saints and processions were his chief subjects, and in these he has evinced a good knowledge of composition and color.—*Seville.*

MENENDEZ (FRANCISCO ANTONIO).
Portrait, landscape, and still-life painter; was born at Oviedo in 1682. An artist of little note imparted to him the rudiments of his profession while at Madrid; but an intuitive feeling for its good principles made Menendez reject the system which he had been pursuing, and he had pro-

gressed far in an excellent mode of practice, when his father, catching the fire of his son's energy, yielded his consent to his departure for Italy: when there, he had no resources in a pecuniary sense; but perseverance triumphed over difficulties, even of the most distressing tendency, and he acquired the knowledge he sought in the society of Italian artists, and in the study of their works.

Unfortunate as he was in his circumstances, he managed to support a wife and family by the efforts of his pencil; but Mendez's hope was for, and in, his own country, and on reaching it once more, some old friends, overjoyed at his return, rallied his almost failing spirits, and his expectations rose accordingly. The public, made aware of his merits, were not slow in shewing its esteem: he had sufficient employment; but, of a melancholy disposition, and a prey to peculiar troubles, he died while yet young. His numerous pictures present features in the Roman taste; one of the most celebrated, is a representation of the forlorn state of himself and family, exposed, as they were, to a raging tempest on returning from

Italy to Spain. From Atocha, this picture has been conveyed to Madrid : it exhibits the depths of his power as a painter, and that of mental suffering as a man : truth emanated from his pencil.

On his representation of its necessity, was based the determination of the King and others, of founding an Institution of arts at Madrid, which terminated in the establishing that of San Fernando.—*Madrid.*

MENENDEZ (MIGUEL JACINTO). Historical painter; born at Oviedo in 1670; brother to the preceding, and, like him, possessed talent ; but, unlike him, was extremely fortunate. His *début* was marked by an appointment as painter to the Court of Philip VI. This honor was followed by the fashion in which he was generally held by people of rank. Among his public works were two pictures, representing memorable features in the life of the prophet Elias, for the Convent of Carmelites at Madrid.—*Madrid.*

His pupils were,—

Juan de Paredes,

Francisco Bustamente.

MENESES (OSORIO FRANCISCO). Historical painter; was a disciple of Murillo, and, although there have been so many Spanish imitators of that master's exquisite style, yet few, if any, ever attained so many of its beauties, as Meneses. His productions are numerous, and deserving of high admiration: among them is a grand and interesting picture of the 'Prophet Elias, supported by an Angel, in the Wilderness,' painted for the Church of St. Martin at Madrid, and a 'Saint Philip de Neri, in adoration of the Virgin,' for the Convent of that name at Seville; but his finest work is the picture commenced by Murillo in 1681, for the great Altar of the Capuchin Convent at Cadiz, and finished by Meneses, in a manner worthy of the great artist who intended its completion.—*Seville.*

MERA (JOSÉ DE). Historical painter; born at Villanueva de la Serena. He was a pupil of Barnabé Ayala at Seville, under whom he derived good taste in color, but was a starch mannerist, without correctness of design to lessen the defect. He died in 1734.—*Seville.*

MERA (ALFONSO DE). Historical painter; born at Madrid in 1628. Although a pupil of the celebrated Alonso Cano, he could only acquire from him some understanding of color, being almost regardless of design. His works need no particular analyzation, as there would be little danger of their being mistaken for any of Cano's, or his better pupils'.—*Madrid*.

MESA (BARTOLOMÉ DE). Fresco painter. He was employed in painting the cupola of the Cathedral at Seville in the year 1511; the subject, five Prophets; on the finishing of which order, together with some others, it is notified in the Cathedral papers that he received large payments.—*Madrid*.

MESA (JUAN DE). Historical painter; resided at Madrid about the beginning of the 17th century. It was this artist who painted the fifteen pictures for the Jesuits' College at Alcalá de Henares—the first bearing this inscription: "Life of San Ignacio de Loyola, founder of the Jesuits' Community," &c.—*Madrid*.

MEXIA (ANDRO DE). Artist. He was

entrusted with the gilding of one of the gates in the great Chapel of the Cathedral at Seville; which kind of work was generally committed to the first-rate artists, who in no wise considered such employment beneath their care.—*Seville.*

MICIER (PABLO DE). A painter. He held a high office in the Civil Court at Saragossa, but found time to study the art of painting, and to execute pictures in a manner worthy the professor: one, for the Oratory of Count Saint Clement, claims the just admiration of artists and connoisseurs. He died at Saragossa in 1659.
—*Valencia.*

MICIER (PEDRO). Historical painter in oil and fresco; born at Sena. He was an artist of the 16th century, and painted the eight capital pictures which ornament the grand Altar of Saint Francis' Church in the city of Saragossa, where it appears that he was in high credit. His frescos are boldly conceived and spiritedly executed; and all his known pictures, which are colossal in size, are designed with extreme correctness. Biographers inform us that he made a fortune almost immense, which he bequeathed for the

purchase of relics and charitable purposes.—*Valencia.*

MILLAN (SEBASTIAN). Portrait, landscape, and still-life painter; born at Seville, where he learned his art under the auspices of Alfonso Escoabar. Much cannot be said of his talent as an artist; but there are numerous proofs of his persevering labors among the Convents, and in the collections of private persons in and about Seville, which, being well known as his, preclude the possibility of diminishing the merits of better painters in attributing to them such specimens. He lived to a great age, dying at Seville in 1731.—*Seville.*

MINGOL (TEODOSIO). Historical painter in oil and fresco; born in Catalonia in 1551, where he learned the first principles of art. Having by great application mastered the many difficulties which presented themselves to him, unaided as he was by good instruction, he went to Italy, where it is quite certain he lost none of the emulation with which he was previously inspired. Palomino tells us that he was particularly noticed by Becerra, who carried him back

to Spain, in order that he might assist him in the decoration of the Alcazar at Madrid. There is no doubt of his having frescoed the Queen's apartment in the Palace of the Pardo, and also one of its towers; in which engagements he was assisted by Geronimo de Cabrera. His easel pictures, signed "Teodosio," are remarkable for the anatomical excellence of the figures, fulness of touch, and good design. Mingol died in 1590.—*Valencia.*

MIÑANA (FATHER JOSE). Historical painter; was born at Valencia in 1671. By the style of those pictures which he painted to ornament his Convent, it would seem that he had studied in Italy; but, upon the whole, he belongs to the Valencian school. He was decidedly great in literature, particularly when the country and time are considered. He wrote upon ancient and modern history, and was classical in his poetry. Miñana died in 1730.—*Valencia.*

MIRANDA (RODRIGUEZ PEDRO). Historical and landscape painter; born at Madrid, was the nephew and pupil of Juan Garcia. He attained a manner sufficiently attractive to recom-

mend him at Court, where he was introduced by the Infanta's Confessor, Father Aller. He painted an 'Immaculate Conception' for the Infanta's Oratory, and various other religious subjects, which from their appropriateness increased the esteem of his royal friends. Four of his pictures, presenting traits in the life of the Prophet Elias, and painted for the Carmelite Convent at Madrid, have been since removed to the Rosario.

Miranda's greatest excellence, however, rests in his landscapes; in these, truth and nature charm the eye, leaving it nothing to desire in color, composition, or effect. Few of the Spanish grandees, who possess fine collections, are without some of his landscapes. The capabilities of his mind were equally versatile with those of his pencil, for there was no end to his invention of subject: all the Court carriages were richly painted by him in gorgeous allegory, and these panels are as carefully preserved by amateurs as his other productions. He died in 1766.—*Madrid.*

MIRANDA (RODRIGUEZ FRANCISCO DE). Historical painter; born at Madrid. He

painted the twelve large pictures relative to the life of San Pedro d'Alcantara, for the Monastery of Saint Giles at Madrid. He died in 1751.—*Madrid.*

MIRANDA (RODRIGUEZ NICOLO DE). Landscape painter. This artist was brother to the preceding. His landscapes are much entitled to praise, on account of color and composition. He died about 1748.—*Madrid.*

MIRANDA. See **GARCIA DE MIRANDA (JUAN).**

MIRANDA. See **GARCIA DE MIRANDA (NICOLÁS.)**

MOHEDANO (ANTONIO). Historical painter in oil and fresco, sculptor, and engraver. He was born at Antequera in 1561. His father, on learning that Cespedes had returned from Rome to Cordova, sent him thither, and he accordingly became his pupil, and afterwards Mohedano acquired to great celebrity as a painter, particularly in fresco. In common with many artists of his

country he adopted the method of painting on serge, through which was secured facility of pencil, and a beautiful though peculiar style of coloring. As colorists those of Spain yield to none—glowing, powerful, and deep toned, without blackness, and rich effect without gaudiness. In art, the word mellow can in no wise be more justly applied than in reference to the tone of Spanish pictures. This digression would require an apology, if it were not true that the brilliant, though solemn and touching results of their exquisite idea of color, are too little appreciated and still less discussed. Mohedano was one of the greatest artists of Andalusia. For the Cathedral of Cordova he painted some fine frescos, conjointly with the clever Perolas; and for the Franciscan Monastery at Seville, frescos and easel pictures worthy of his name. Pacheco, fond of associating with men of marked talent, speaks of his friend Mohedano with the eloquence dictated by personal esteem. In the paths of general literature he was also distinguished, and his poetic taste is evinced in verses, which have been held from his time until the present in respect

proportionable to their merit. His pencil made him a poet, his poetry a painter.—*Seville.*

MOLINA (BROTHER MANUEL DE). Historical and portrait painter; born at Jaén in 1614. He acquired the art of painting in Rome, and on his return to Spain became a Monk in the Convent of Saint Francis at Jaén, which is profusely furnished with Molina's productions: they are not upon the whole undeserving notice; he has employed his knowledge of perspective agreeably enough. Molina emulated the manner of Sebastian Martinez, but failed in his object, with the exception of portrait-painting, in which he surpassed his rival. Some of his pictures bear different dates between 1624 and 1658.—*Madrid.*

MOLINA (MANUEL DE). Historical and portrait painter; born at Madrid in 1628. He was a pupil of Eugenio Caxes; but, just as a bright promise of talent was evincing itself in Molina's efforts, that great master died, and his pupil, at fourteen years of age, was deprived

of that direction which constituted his pleasure and improvement. Left to himself, the youthful artist preferred copying the works of fine painters in preference to entering another Academy; and his own subsequent productions secured for him a good reputation. Towards 1660 his professional abilities were in request at Madrid, but it is not improbable that he afterwards repaired to Italy, as much is not known of him beyond that period.

—*Madrid.*

MONRÉAL (ANTONIO DE). An artist. At the commencement of the 17th century he was employed by the Clergy for some of the Convents in the vicinity of Madrid.—*Madrid.*

MONTERO (LORENZO). Fresco painter; born at Seville in 1656. To the metropolis of the two Castiles were his views directed; and on his arrival at Madrid in 1684, he sought proper introductions, and was, as he anticipated, repaid by immediate occupation in the Retiro, where his beautiful decorations attracted the eye by their freshness, and retained it by the charms of his landscapes, fruits, flowers, and the noble

accessories of architecture. Of these, time has bereft the Palace walls; but no one who has seen his frescos in Saint Martha's Chapel, in the Church of San Geronimo at Madrid, will withhold their admiration of his great powers in this kind of painting. The portrait of Philip V., in the Monastery of the Paular, painted in oil by Montero, and dated 1701, establishes the reasons which induced him to forego any future attempts in portrait. He died in 1710.—*Seville.*

MONTERO DE ROXAS (JUAN). Historical painter; born at Madrid in 1613. He was one of the many clever pupils from the Academy of Pedro de las Cuevas. Smitten with an ardent desire to visit Rome, to Rome he went; and there began a series of studies of the Italian masters, which ended in the preference of Caravaggio. Incessantly copying him, Montero rested not until he had decked his pencil with some of that artist's grandeur. Like him, the Spaniard generally neglected color by keeping in view the force of the antique, but, like him also, could occasionally show

that coloring was compatible with his other acquirements in art. On his return to Madrid, his friends were unanimous in their congratulations of his improvement. The 'Assumption,' for the College of Saint Thomas, 'Joseph's Dream,' for the Convent of Juan de Alarcon, the 'Passage of the Israelites through the Red Sea,' for that of Mercy, and many other estimable works, are all proofs of well-earned celebrity. He died in 1688.—*Madrid*.

MONTEIL (JOSE). Portrait painter. He lived at Madrid towards the end of the 17th century, and painted portraits in a very pleasing manner.—*Madrid*.

MONTOYA (FRAY PEDRO DE). Historical painter. He was in 1590 one of the Brotherhood of Saint Augustine's Cloister at Seville, and employed great part of his time in embellishing it with his compositions.—*Seville*.

MORA (GERONIMO). Historical painter; was a disciple of Sanchez Coello. About 1610 he was called upon to paint the ceiling of the grand stair-

case, leading to the Queen's apartments in the Palace of the Pardo; and also to finish a 'Last Supper,' traced by the hand of Vicente Joanes, for the refectory in the Convent of San Domingo at Valencia, which Mora accomplished in a style suitable to the pre-eminent excellence of the original composer's manner.—*Madrid.*

MORALES (LUIS DE) as well known by the appellation of EL DIVINO.* Historical painter; born at Badajos about the year 1508-9. His early history is by no means sufficiently conclusive for the declaration of where, or under whom, he first learned the principles of his art: it might have been at Valladolid; it might have been at Toledo; for, in both places, Academies of great professors were open for the admission of pupils during the youth of Luis de Morales. Palomino, contrary to his usual per-

* It would seem that Morales derived this name from the dedication of his pencil, solely, to religious history; but, if upon that ground alone, many of the Spanish artists would have been alike entitled to it: the clearest inference, then, is, that the peculiar as well as the exquisite manner of his painting had its share in acquiring for him the title of El Divino.

spicuity must have erred as to Pedro Campana's having been his instructor, because many fine pictures by El Divino are dated in 1546, and Campana's visit to Spain did not occur until 1548. Still it is most likely that there was great intimacy between them after the Italian's arrival in Spain, and quite as presumable that Morales should have admired his style of painting; if, however, a particular decision be given of the Spaniard's manner, it will be, that its basis was in the feeling of Leonardo da Vinci. His very earliest productions, chiefly half-lengths of saintly figures, for Oratories, of which there is also one in the Cathedral of Seville, appear to have been executed at Valladolid. He also visited Toledo; worked there, and afterwards returned to Estremadura. It was impossible for such a painter to remain continually in the comparative seclusion of the country. Philip II., susceptible to all excellence in art, had become, during his provincial excursions, intimately acquainted with him; and although painting frequently at the King's suggestion and expense, yet His Majesty's satisfaction was incomplete until Morales repaired to Madrid, for the purpose of commencing pictures

for the Monastery of the Escorial, not then completely finished. Accordingly the artist presented himself at the Palace, with a pomp scarcely less than princely; which of course attracted the notice, if not the respect of the courtiers, who poisoned the Monarch's mind, otherwise well inclined to look over such folly. Banishment from Court was the consequence of his presumption; and on his return to Badajos, he unfortunately sought relief of mind in dissipation, which ruined alike his fortunes and talents. He became poor, broken in constitution, and almost blind, living many years in abject misery and utter neglect. It was a custom with him to creep as near as possible towards the precincts of the Bishop's residence, and in this dejected state he was one day recognised by Philip, who, returning from Portugal in 1581, made a short stay at Badajos. "Why, Morales," said the King, "you must be surely very old," (the artist was at that time about seventy, but decrepitude and poverty had marked him with the appearance of greater age): "I am, Sire," was the answer, "and miserably poor." Philip immediately assigned to him a pension of 300

ducats. Although his energies failed him too soon for the lovers of art to remain without regret, yet his works were numerous to astonishment, when their exquisite finish is considered. Perhaps no artist, as far as he went, has produced expressions both of attitude and feature so powerfully appealing as did Morales: his pencil traced sorrow of various tendencies; but, divine sorrow is so intensely conveyed by it, that the painter's work is forgotten in the touching reality of meekness in agony, and pious grief, which he has depicted: this is illustrated in his 'Heads of the Saviour.' For the delineation of maternal suffering, who portrayed it like Morales? The devoted Saint, harrowed by persecution, is also vigorously represented, by the united force of feeling and genius. As his talent was so exalted in its capability of calling forth particular sympathies, so it is not surprising that his King, the Church, or himself, should be undesirous of leading his attention to more detailed history; nevertheless, he has in some instances shown, that concatenated subject was as much within his scope as single figures: thus, his 'Vale of

Tears,' Philip's admiration, and the very picture which the luckless artist painted immediately upon the conviction of his having lost that Monarch's esteem; and which was placed by the order of His Majesty in the Convent of San Geronimo at Madrid. El Divino's style appears to be conclusively his own, although reminding the observer of similarities to that of Raphael, as well as of Leonardo da Vinci; of the former, an occasional dignified loveliness of expression, without a departure from nature; of the latter, beautiful realizations of minute objects, attained by the most elaborate finish, without a departure either from force, feeling, or nature; exactness of design, with a coloring perfect and sweet as the Venetian, but more solemn, make up the rare characteristics of his manner of painting. In the Churches of Valladolid, Toledo, Seville, Madrid, Avila, Burgos, Granada, Higuera de Fregenal, Arroyo de Puerco, as well as in many Convents, are to be seen specimens by Morales; chiefly the 'Head of Christ,' the 'Mother of Christ in affliction,' and half-lengths of Saints, which are immediately distinguishable (from the wretched daubs

too frequently attributed to him), by the consummate sentiment with which he has invariably deepened his subject. He had a son and numerous pupils, who, in vain attempts to imitate their master, have been the cause of gross misconceptions occurring, with regard to their miserable productions being ascribed to an artist, who, from disposition as well as talent, would never abandon his picture until it could be deemed faultless. Morales died at Badajos in 1586.—*Madrid.*

His pupil was,
Juan Labrador.

MORAN (BARTOLOMÉ). An artist. He was a staunch supporter of the Academy of Seville in 1664.—*Seville.*

MORAN (DIEGO). Historical, landscape and still-life painter; born at Madrid about 1640. This professor excelled in the above-mentioned three branches of painting, but appears to have laboured more for his own amusement than publicity; as few of his works are to be met with, and those few displaying choice

points in art, only sometimes too much finished. The Baron of Casa Davillo, possessed a ‘San Geronimo,’ by this artist, in which the figure, its drapery, landscape and accessory objects are as from a master hand, whether considering the design, coloring, or composition. A few more admirable pictures signed Moran, and in the collections of amateurs, also lay claim to the esteem of good judges. He designed the ‘Assembled Muses’ for the celebrated work by Quevedo; the edition of 1670.—*Madrid.*

MORENO (JOSÉ). Painter; born at Burgos in 1642, where he learned the principles of his profession, and afterwards went to Madrid and entered the school of Francisco de Solis, whom he equalled in coloring, and surpassed in design. His subjects were almost always figures of the ‘Virgin,’ and the ‘Immaculate Conception.’ Extreme diffidence was the reason of his not being generally known. He died young, leaving among his own peculiar friends beautiful specimens of his talent, which closely resemble the manner of Solis, but more delicate. Moreno died in 1664.—*Madrid.*

MOREY. Fresco painter; born at Majorca. His compositions were commonly of a mystic description. Morey's best production is of an enormous size, painted for the Church of Saint Eulalie; it represents 'Christ at the Sepulchre, surrounded by Angels,' with attributes of the Passion. He died towards the end of the 18th century.—*Valencia.*

MONTEZUMA (DON PEDRO). Amateur artist. Although a nobleman (Comte de Tula), his indefatigable study made him a painter, and a distinguished one. Old writers say professors valued his instructions, not affectedly, but in reality. His productions, which are in the Capital (but not numerous), evince strength of genius, and certainty of execution, and grace the collections in which they form a part: some are signed, but not dated. He died in 1670.—*Madrid.*

MOYA (PEDRO DE). Historical painter, and painter of general subjects. He was born at Granada in 1610, and was one of the three celebrated pupils of Juan del Castillo: the other two being Murillo and Alonso Cano. In common with his love

of the art, was that of travelling; to go from country to country was, in his view, the only method by which he could gain a definite idea of the manner in which his taste could fix itself. He accordingly joined a regiment marching for Flanders, and would, perhaps, have yielded to the pleasure of a military life, had not the *chefs-d'œuvre* of the Netherlands revived the love of his original profession. Delighting in the works of many artists, his taste was taken completely captive by the inimitable productions of Vandyck. Moya forgot his sword in wielding his palette and pencil: as a soldier he was an idler; as a painter, indefatigable. Nothing short of personal introduction to Vandyck himself could satisfy the Spaniard; he followed him to London, and was received with pleasure as a pupil by the gifted Fleming, but this fulfilment of his hopes was of short duration. Vandyck died six months after the acquaintance commenced, in 1641, and left his disciple in deep regret for the loss of such an instructor and friend. Unable, then, to find pleasure in London, he departed for Seville; where, on his arrival, painters of every grade accorded their sincere admiration to a style com-

pletely unknown to them, until Moya offered his productions to their view. None, at that time, knowing aught of Vandyck in Seville, artists looked upon Moya as the most daring as well as the most successful among them; neither did any one partake of these united sentiments more than his former fellow-disciple, Murillo, who at that moment formed a resolution to go to Flanders as well as Italy, but which resolve he could not fulfil from pecuniary obstacles. The Churches of Granada, as also many individuals of Spain, England, and other countries, possess charming specimens by this painter. He died at Granada in 1666.—*Seville*.

His pupil was,—

Juan d'Escalante Romero de Sevilla.

MUDO (EL). See FERNANDEZ NAVARRETE.

MUDO (PEDRO). Portrait painter. Some of his productions, which were originally placed in the Convent of the Trinitarians at Madrid, have been since removed to the Rosario. One of his best pictures, in the possession of an amateur at Madrid, represents Simon de Roxas kneeling

in the retirement of a tract of garden, beyond which are seen the loftier features of landscape; it is signed "Pedro Mudo faciebat, ætatis 35."—*Madrid.*

MUNOZ (N.). Historical painter. Towards the end of the 17th century he was engaged, with another artist named Camacho, in painting a series of pictures representing the principal events in the life of San Pedro de Nolasco, which are in the Convent of Mercy at Lorca: they are not very correct in design. He was also employed to paint religious subjects for the Convents of San Francisco and the Order of Carthagena. One of his pictures is signed "Munoz en Lorca, 1696."—*Valencia.*

MUNOZ (EVARISTE). Historical painter; born at Valencia in 1671. He studied under Conchillos. Notwithstanding his inclination for painting manifested itself when he was very young, and that an application of the most determined kind, accompanied by an inventive genius, marked his pursuit of the art, yet he could never design his heads correctly, or impart to them a

dignity suited to the rest of the figures or subject, which in other respects bore the impress of a rich imagination agreeable to the episode presented. Thus the merit of Munoz remains in a very uncertain light; and the only opinion which can be derived from the above remarks is, that he was naturally deficient in some of those points which are essentially requisite for a good artist. He had an Academy in Valencia for the admission of pupils, and was rarely without his share of them until the day of his death. The Churches of his native city are well furnished with his pictures. He died in 1737.—*Valencia.*

His pupils were,—

José Espinos,
Hippolyta Brocandel de Rovira,
Don Isidro de Tapia,
Cristobal Valero,
José Vergara, &c.

MUNOZ (DON GERONIMO). Portrait painter. This grandee was an artist who seems to have secured the approbation of Palomino in consequence of his seeing some well-executed portraits by that nobleman; and among which

was one representing a Knight of the Order of Saint James, dated Madrid 1629.—*Madrid.*

MUNOZ (SEBASTIAN). Historical painter in oil and fresco; was born at Naval Carnero in 1654. He was a famous pupil of a famous master. Claudio Coello was his instructor, and Munoz proved not unworthy of him. An opportunity soon occurred for displaying his talents, to the satisfaction of his friends and the public, by his being employed, with others, in painting grand, though temporary, decorations on the celebration of the Second Charles's marriage with Louise d'Orléans. The royal party having to pass as it were through streets of pictures, at such times the efforts of the best artists were always called into request; which afforded ample scope for the exercise of genius, and sometimes even elicited it.

Munoz' rapidity in distemper-painting could only be matched by a corresponding invention; and on the occasion cited, his circumstances were so much improved from what they had previously been, that he put into execution a scheme long entertained of going to Rome.

Arrived there, he formed an intimacy with Carlo Maratti, and had the good taste industriously to study the antique : however, perhaps unconsciously to himself, he gradually fell into the errors of the period, and abandoned the purer principles of art for the fascinations of color and bustle. Rich in these fashionable attainments, he returned to Spain, and was congratulated by friends and professors upon the improvement which it was deemed had resulted from his journey into Italy. His former master, Coello, was among the first to encourage, if not wholly to approve, and engaged his assistance in the fine frescos, which he had already designed for the College of Manteria. On the accomplishment of this work, the celebrity of both arrived at its highest point. Munoz was immediately ordered to commence frescos for the Queen's Cabinet, in the Palace at Madrid. The subject, more fanciful than classical, was rapturously and deservedly admired ; although executed in a style that might have made Berruguete groan, Becerra shudder, and which ultimately robbed Coello of all hope that Spain would retain, and enlarge while it retained, the sphere

of the grand in art.* A communicating Gallery to the Cabinet was the next place appropriated to receive brilliancy from his truly brilliant pencil, and he succeeded in well casting the story of 'Cupid and Psyche,' according to his own powers of composition, disposition, and color. In fact, Munoz was one of those artists, on whom royal favor sometimes delights to rest: in ill health, anxiety was felt for him; convalescent, felicitations from his Sovereign awaited him.

The Queen insisted upon his painting her portrait, and similar orders from many great personages followed such a high example. In 1688 he was formally nominated painter to the King, for in point of fact he had long enjoyed privileges which such a title is supposed to confer. A pleasant anecdote exists in connexion with a picture he was ordered to paint by some of the Carmelites, in commemoration of the Queen's death, occurring in 1689. He had, as usual, excelled in the arrangement of a subject, interesting in all respects for its purpose;

* It was the general approbation with which the style was received, and not the style itself, which dismayed Coello, and caused him to predict the decline of the arts in Spain.

when, to his discomfiture, the reverend gentlemen refused to receive it, assigning as a reason, the imperfect likeness of Her deceased Majesty, which of course the fore-shortening of the figure in death necessarily weakened: be it as it might, the artist soon made it impossible for them either to refuse it a place in the Convent, or not to pay for it, by copying one of his own portraits of the Queen when in full health, and encircling it with angels. Again did the nuptial festivities of Charles II., in honor of his second consort, Maria Anna of Neubourg, call for the exertions of Munoz, and he was ordered to finish grand frescos which had been long since designed by that lover of correct proportions, Claudio Coello. When he had scarcely attained thirty-six years of age, he fell from a high scaffolding erected in the Church of Atocha, where he was engaged in restoring the beautiful vaulted ceiling painted by Herrera the younger, and died on the spot. The catastrophe was universally felt, and his funeral honors were performed with a splendor suitable to the interment of a courtly favorite.—*Madrid.*



Wm & Piss

John Bromley Sculp

SIR ISAAC NEWTON

MURES (ALFONSO). Historical painter ; born about 1695. He executed some well-designed and spirited pictures for the Convents of Saint Augustine and Saint Francis at Badajos. He died in 1761.—*Seville.*

~ MURILLO (BARTOLOMÉ ESTABAN). Historical, landscape, portrait, fruit, flower, and still-life painter in oil and fresco ; the head of the School of Seville. According to the information given by Palomino, this peerless artist was born at Pilas. There is no positive proof that Palomino was wrong in this statement ; but there is a presumptive one, from the circumstance of Murillo's having been baptized on the 1st of January 1618, in the Church of St. Mary Magdalén at Seville : yet it is possible his birth might have occurred at Pilas, five years before his baptism in the church named, which would account for the difference of date mentioned by Palomino. The Christian name of Bartolomé may have been from choice, but that of Estaban appears to have belonged to his paternal ancestors : his father, Gaspar Estaban Murillo, married Maria Perez of Pilas, who possessed a small landed property.



which Murillo inherited rather late in life. During his childhood, he evinced a predilection for sketching almost every thing which met his view. But unlike other children, who are fond of drawing with chalk, or charcoal, or pencil of any description, and are as promiscuous as may be in what they do ; with him invention and connexion were marked features, even in his juvenile productions. Untaught, he could adapt, transpose, and unite subject, with a coincident feeling, which, of itself, might have given to the world both the idea and term of the picturesque, had the use of the pencil begun and ended with himself. His parents, although well descended, were much reduced in circumstances after their marriage ; therefore they had no particular wish that their son should study the arts, but rather that he might acquire, what in their opinion would have been more profitable knowledge. At this doubtful crisis for the appropriation of Murillo's powers, Juan del Castillo, a relation by the mother's side, became aware that the boy's talents were of no ordinary stamp, and, accordingly, proposed to receive him as a pupil upon the lowest of moderate terms. This offer proceeded as much from the laudable ambition of being the instructor of one so gifted, as any kind-

ness resulting from consanguinity. Murillo entered the school of his uncle. Castillo, unendowed with a genius commensurate to that of his youthful kinsman, was nevertheless capable of leading him to the study of correct design and good effect of color. His former pupils, Alonso Cano and Pedro de Moya, did not slightly affect Murillo's education in art: so awake to its spirit, he could not fail in looking up to the first, with that professional respect which his grand productions in painting, sculpture, and architecture warranted;* but how describe the feeling of delightful surprise excited in Murillo's mind, by the novel and charming style displayed in the works of Pedro de Moya, on his return to Seville, after studying six months in London under the auspices of Van-dyck? Murillo determined to copy Moya's pictures; and in effect he did so for a time, until the departure of the former caused him to discontinue the practice.

As regards art, it is needless to regret any of the circumstances which yield their share to general perfection. To be a copyist, infers an

* The consideration is not unimportant to the fame of Spanish painters, that neither of these great artists (Alonso Cano or Murillo) ever quitted their native country.

incapacity for originality; but in Murillo's case (and *his* not the only one) the habit of analyzing, as it were, with the pencil a favorite master, brought him to the conviction that he did not understand the fashion of his own genius, but that he must either by studying Moya's system, or another's, by him as yet unconceived, arrive at a final formation of his own, the certainty of which was as fully developed in the mirror of his mind, as though he himself beheld the rare *chefs-d'œuvre* which he afterwards presented to an admiring world. Still thinking of his friend Moya's manner of painting, necessity obliged him, even for a subsistence, to make preparations for the annual Fair of Seville. He was now unwillingly obliged to quit the more refined appropriation of his pencil, for the coarser labor of painting on serge: however, no lover of art should hold in derision the Fair of Seville, as to its existence we are indebted for many fine Spanish colorists, and, above all, Murillo, their prince. Such frequent allusion has been made in the preceding pages to the mode of painting on serge at the Fair of Seville, that it would be boldly tautological here, had not Murillo's having availed himself of the employment (when no other was

within his reach in a profitable sense) secured to him three capabilities; first, that of existence in Seville, (for the ultimate honor of which place he thought his powers in art were reserved;) secondly, his luminous and flowing pencil, and thirdly, for the means of seeking improvement. This last point was indeed an object of deepest interest with Murillo. The panorama of his hope first presented Italy, sublime and lovely Italy, rich in the treasures of art and nature: then came Flanders, the country of Moya's master; and where Moya had told him, dwelt the faithful and wondrous delineators of nature: but what did the revolving turn exhibit? blank impossibility—impossibility! Where lies the impossible, with youth in the possession of hope and genius? Such a one has a star before him, and he keeps it in view, in the valley as on the mountain, on the sea and in the storm; but more than all, he sees it through the gloomy mist of lengthened poverty. Murillo was poor indeed, in every thing but the rich jewel of his genius; in truth, not yet polished to the entire lustre which afterwards dazzled all on whom its resplendence fell—but the bright particles twinkled sufficiently to give him light

from the period of his childish sketching in chalk or charcoal, on wood or wall, glistened in the school of Agustin del Castillo; beamed in his coarse productions for the Seville market; obtained strength by the return of Moya, constantly enlarging until their sparkling qualities joined in one great focus of splendor in that sphere where Murillo had not conceived it would do so, his own country. To Madrid he was determined to go, not with the intention of remaining, but in the view of improving his slender fortunes for the purpose of extended travel. Almost pennyless, how could he further his scheme even of crossing the large tract of country between Seville and Madrid? The determination of the ardent find few obstacles. Murillo, always laborious, trebled his exertions. He procured a piece of canvass, perhaps large enough to bear a vessel before the breeze, divided it into many pieces, prepared them to receive color, and represented on their surface all sorts of subjects; such as fruits, garlands, and bouquets of flowers, male and female Saints, beside divers other objects of monastic interest: but although there was a ready market for these readily painted pictures in consequence of the vast exportations to America, yet

as the Fair was inundated with artists and pictures, the superior though rapid productions of Murillo brought him no more liberal purchasers than the rest of his comrades, and the sum realized by the vending of his pictorial treasures was barely sufficient for frugal support during a few weeks. His purse slenderly furnished, his mind richly endowed, Murillo, without imparting the intention to his friends, quitted Seville, and bent his thoughtful step towards the capital of the Castiles.

After a tiresome journey on foot, he arrived at Madrid, wearied enough; but in his twenty-fourth year, and possessing a good constitution, the effects of extreme fatigue were of short duration. He therefore lost little time in presenting himself to his fellow countryman Velasquez, who, as promptly perceiving the well-founded enthusiasm of his new acquaintance, generously resolved to further his views as far as lay in his power. At the request of Velasquez, the gates of Palaces flew open to admit the poor wayfaring Murillo. And what was his enthusiasm then? What did the splendid works collected by the munificence and taste of Spanish Monarchs force him to acknowledge? The greatness of the powers which

had produced them, and a corresponding thought that he too possessed unfolded genius. Three years did Murillo pass alternately at the Escorial and at Madrid, dedicating his whole time to the study of the magnificent pictures to which he had access. Endued with taste for all the perfect in art, and linking its results to the chain of his own advancement towards excellence, it would be difficult to assert upon what style Murillo founded his, otherwise than that the first feeling towards that of Vandyck was not diminished, upon his acquaintance with the beautiful original pictures by that master which enriched the royal collections. But the splendid works of his friend and patron, Velasquez, were revered in a degree equal, perhaps superior, to those of any other school, and his close study of their manner was rewarded by an added degree of grace to his own; indeed, Murillo's progression in the art of painting seems always marked by nearer approaches to the perfection of representing real graces—graces which by their truth touch the heart; and as these have been particularly demonstrated in his works pourtraying acts and inspirations of exalted piety, how can the summing-up of his talents be stig-

matized with the association of vulgarity? He certainly exhibited by his powerful pencil varied characteristics from the low to the sublime, in as much as his complete knowledge of art could never allow him to lose sight of nature; but the epithet does not, therefore, stand sufficiently excused because he has so inimitably delineated beggar-boys, gypsies, girls looking out of windows in youthful idleness, or extreme but well-conceived simplicity in the heads of his virgins. For the occasional absence of correctness, there can be no further apology, than that the greater degree would have lessened the impressiveness and truth of the subject: where nature's most amiable properties tended to enable her, *there* have Murillo's own mental qualities presided over his compositions. The end of the third year of unwearyed study, passed in Madrid and its neighbourhood, found Murillo, by the friendship of Velasquez, in a situation to travel to Italy; but an inward suggestion, inspired by any thing rather than vanity, and anxiety to rejoin his relatives and friends, made him prefer returning to the vicinity of his home. If he could by his talents lend a dignity to the Spanish School, it must be

in Seville. Seville, the scene of his youth and his trials, was also the haven of his interest and his hope. The public itself of that city had scarcely noticed the departure of one of its numerous indigent painters; but when, in the year following his return (1646), he had executed those beautiful pictures for the small Cloister of the Franciscan Monastery, artists and all were astounded by these amazing proofs of his mastery in art. The former were, of course, not too well pleased at so grand an innovation made by one of the profession, without their concurrence, or even suspecting such; but the panic over, admiration and esteem flowed upon him in the fullest stream of general approbation. And how did the brightness of Murillo's personal character unostentatiously manifest itself? He allowed the world to expend its praise, and only continued to deserve it by an equal share of modesty and industry: the latter was put to a sufficient test, for scarcely could his facility satisfy the demands made upon it. The pictures painted for the Seville Convent, exhibit the styles of the three masters he had so closely studied. One, representing a 'Saint attended by Angels,' recalls Ribera; another, 'The death of

Santa Clara,' bring to mind the beauties of Van-dyck by the air and expression of the heads, exactness, truth, and gracefulness of the extremities, as also by the freshness of the carnations ; while a third is resplendent in the manner of Velasquez, and with Murillo himself a favorite picture : he distinguished it from the other compartments by the written words " *Su Lienza.*" Indeed, it is a composition so completely in his own feeling, both in art and sentiment, that his partiality to the work explains itself ; the subject is, ' San Tomas de Villanueva relieving the Poor,' and one which the painter, from uncommon benevolence of disposition, could delineate in the veriest truth. The sweet and holy dignity of the Saint is grandly characterized amidst the groups of distressed suppliants around him ; while a principal attraction in the picture, which at the same time augments all its other excellences, is, that throughout the variations of suffering expression in the countenances of the congregated poor, one of confidence in the succour they shall receive from the pitying Saint is generally diffused ; the looker-on catches the feeling of well-placed dependence, and knows, like them, disappointment will not follow.

In this work no point of art remains unfulfilled. Touching the general effect of the picture, it may not be amiss to hazard a remark, which also applies to many other of his fine productions, viz., that Titian occurs to the mind; but on investigating the extent of similarity, it will be found to proceed as far as the medium of Velasquez's style carries the reminiscence, as it was actually the one through which Murillo best liked the tints of that grand Venetian colorist.

The Capuchin Brothers have been always, and are still, naturally proud of his having dwelt in their Convent almost three years without quitting it, during which time he was so devotedly employed for its embellishment. The world assigns various reasons for this retirement, none of which, in an evil view, seem borne out by an inquiry into his habits and character. It is not in the least surprising that one to whom solitude was at all times pleasing, from its enabling him to concentrate his powerful mind upon his professional occupations, should seek the quiet of a conventional residence, in any other sense than as a refuge from difficulties arising out of misconduct. Notwithstanding Murillo's engagements caused him to live pub-

licly, and act publicly, (for who was so indefatigable in his academic exertions?) yet, as frequently as possible, he sought the seclusion congenial and necessary for the accomplishment of his vast works. The twenty-five pictures he painted for the Capuchin Convent have rendered it one of the richest and most interesting of monastic establishments. During the dangers of the Peninsular War, the members of this community very properly concealed all they could of these works; but when peace was established, they re-appeared in their original places. Besides those named, the subjects of the pictures are various:—‘The Virgin, the Infant Jesus, and Saint Felix;’ in which delightful composition, the mother and child, teeming with the graces of their relative position, awaken the mind to the kindest of all natural affections as well as reverence of the subject. ‘San Buenaventura’ and ‘San Bernardo,’ ‘the Assumption,’ ‘San Antonio,’ ‘the Annunciation,’ ‘a Prelate of Valencia relieving a Mendicant,’ and ‘the Virgin, Child, and Saint John.’ All that laudatory language might have ever expressed relative to any of Murillo’s fine productions, may be justly repeated upon the beauty of the foregoing.

It was in 1655 that he painted the two Saints, 'Isidro' and 'Leandro,' clothed in their pontifical vestments, the former being the portrait of the Licenciate Juan de Toleman, and the latter that of the Licenciate Alfonso de Herrera; both remarkable for the dignified beauty of their countenances, for which reason Murillo had personified them in the characters of the two Saints. It was at this time that his style of color, always charming and progressing in beauty, was marked by its third change—a change which brought together delicacy, sweetness, richness, brilliancy, force of effect, and perfect harmony. In 1656 he finished his celebrated 'Saint Anthony' of Padua, for the Baptismal Chapel in the Cathedral at Seville. The expression of the Saint's features, who on his knees extends his hands to receive the Infant Saviour, descending amidst a glory of supernatural light, is of intense and holy devotion, while the ministering angels are seen with that happy indecision of effect, by which Murillo has so exquisitely and poetically described both their distance from earth and spiritual existence.

The Chapter paid him for this picture 10,000 reals, nearly £100 sterling. In 1658, Murillo made known his desire of establishing an Academy of painting at Seville: however, the plan met with the most unworthy opposition from Leal de Valdes and many others, (the supporters of the measure, whether or not highly talented, have been respectfully mentioned throughout this book,) but particularly on the part of Herrera the younger, who, personally and professionally vain, considered it lay with himself to set aside the designs of his superior brother artist: his prejudice, founded upon envy, was acknowledged as occurring from Murillo's not having, like himself, studied in Italy. Such an objection, towards such a giant in art, betrayed equally the narrowness of Herrera's mind and inferiority of his talent. However, opposition became feeble, petty jealousies subsided, and poor-witted prejudice set at nought by the gradual influence which Murillo was hourly acquiring; not, be it understood, by tact, proud discussions, or insincerities to further his views, or by any means save the power of a most rare

genius, accompanied, as it was, by unaffected modesty. The Seville Academy opened on the 1st of January 1660, with Murillo at the head, as its founder. This happened on the anniversary of the day on which he was baptized, and in the same month, but in the forty-eighth year after that epoch. The only revenge he showed Herrera for his illiberal behaviour, was an extreme delicacy of conduct towards him in all circumstances which admitted it.

Murillo was much engaged during 1667 and 1668 in superintending works of art for the embellishment of the Cathedral at Seville; he himself refreshed the frescos executed by Pablo de Cespedes. In 1669 he completed a magnificent and very large picture of 'the Immaculate Conception' for the Cupola of the Franciscan Monastery. The Reverend Brothers had always underrated his productions, that is to say, in the rate of their payments; for as their Convent was celebrated, from its pictorial splendors by Murillo, it was scarcely possible they could disesteem them: however, as it related to this large work, they were either afraid of the expected charge, or, as they said, the strong

marked features of the Virgin, and pretended that the artist was jesting at their expense; in short they refused it a place in the Church. In answer to these demurs, Murillo craved permission to have the piece raised to its destined height, in order that *he* might criticise it at a proper distance; they complied, the picture slowly ascended, and the obstinacy of the gaping Fathers relaxed as the harshness of expression faded into soft and sublime beauty. These monks, always desirous of possessing his works, were, as before hinted, disinclined to behave liberally towards him; for which reason it is supposed he intended they should commit themselves, as an innocent return for their constant grudgingness—for, as far as concerned profit, Murillo was always too indifferent to demand even a just payment for his labors: thus it is known, that he never received more than £160 sterling for a picture; no adequate remuneration, even in those days, at least according to the charges made by inferior painters. This carelessness of gain was only an additional proof, among many others, of the superiority of his character, the various bearings

of which, if investigated, will be found in admirable accordance with the superlative powers of his genius.

The period of his finest manner of painting, under every consideration, is said to have been from 1670 until 1680. Among the numerous works executed within this time, were those for the Hospital at Seville, called La Caridad, all of them completed by 1675, and for the whole he was paid 78,115 reals (about £800 sterling). One, ‘John of God,’ bearing a poor sufferer, in which pious work he is aided by the Angel of Charity, whom the Saint regards with an expression of devout delight and thankfulness, which touches the common observer as well as the judge of art, is a *chef-d’œuvre*; ‘Moses striking the Rock,’ and the miracle of ‘the Loaves and Fishes,’—these two sublime pictures, without any other proofs, would have been sufficient to establish Murillo’s reputation as one of the first painters in the world; and then ‘the Prodigal Son,’ now in the Royal Gallery at Madrid, ‘Saint Peter delivered from prison,’ also removed, ‘Saint Elizabeth,’ &c.

In 1670 he finished his celebrated ‘Immaculate

Conception' for the Church of the Venerables at Seville. It is a composition in which the rarest beauties of Murillo are all assembled,—dignity of invention, correct and elegant design, transparent color and mellow richness of tone—from all of which result that powerfully sublime effect so congenial to the elevation of the subject. About this time he executed for the same place a 'Saint Peter,' and 'the Infant Jesus giving bread to the Poor;' also an admirable portrait of his friend the Canon de Nebes, one of the directors of the Hospital, which is a model of truth, freedom, and excellence. He is seated in the official chair, dressed in black; every thing remains in much obscurity save the face, hands, a table-clock, and a little dog: on all these objects falls a light from a quarter as unknown, and producing an effect as magical, as that of Rembrandt. The splendid series of 'the Life of Jacob,' enriching the Palace of the Marquis of Santiago at Madrid, were completed by the year 1678, when his genius was in its brightest play; and nearly about the same time his famous 'Saint Francis Xavier,' now in the possession of Mr.

O'Neil. Bryant, in his Dictionary of Painters, (article Murillo,) thus describes the picture, which is seven feet by five. "In the collection of the Marquis of Santiago are two pictures, which are said to be among the finest of his works, and superior to those in the Royal Collection; one represents 'Saint Francis Xavier,' in a dignified and sublime attitude, his eyes devoutly raised to heaven with great fervor and devotion, with a stream of light beaming on his breast, as if receiving the divine inspiration previous to his entering on his mission to the Indians, a group of whom is seen in the distance." During the war, this grand specimen of the master was sent over by Lieutenant-Colonel Grant, from whose sister it ultimately passed into the hands of its present possessor. The pictures above mentioned were painted at Seville; for it is ascertained that he never went to Madrid after the first three years passed there in study. But in the year 1671, Charles II. ardently desiring to have near him an artist whose fame was always increasing, had accordingly sent him a most condescending invitation to appear at Court, when he would

be greeted with the title of Painter to His Majesty. Modesty and Murillo were inseparable. In him greatness of genius was unsullied by ambition; therefore, when he was not much past the prime of life, and at all events in full talent, he respectfully declined the honor, alleging as a reason his advancing years; any other would have ill-suited a Monarch as tenacious of obedience as the one to whom the refusal was given.

In this memoir of Murillo large historical subjects have been chiefly described; but the precious *morceaux* by this great master, representing half-length figures of the Saviour as an infant, as a child, or as a man, in each stage of whose life he has admirably known how to mingle that expression of divinity and humanity which alone belong to the subject, are worthy of any encomium. His 'Andalusian Flower Girl,' often and variously repeated, is also of the most captivating description of picture,—whether considering the native, though elegant disposition of the figure, the perfect ease of the attitude, the gracefulness of the peasant-garb, the natural beauty

of the flowers she offers, together with the natural happy expression of the eye and features, and, finally, by a color which, to say is Murillo's, is to say enough. Murillo is the very naturalist among painters, whose taste have most frequently led them to the composition of the sublime. He was too true to present a 'Gipsy,' with that elegant air describing a courtly lady. His 'Gypsies' were obliged only to shew the attractiveness of their class; his 'Girls and their Duennas' were delineated with equal truth; his 'Mendicant Fruit-Eaters,' and squalid 'Gamblers,' with the same reality. Although many of Murillo's pupils and followers have certainly attained to great excellence in some of their efforts to imitate him, yet, in one sense, it is to be regretted, as it has so often caused pictures to be attributed to him which he could never have painted:—and why? He *never* could be without force in design—he *never* could be opaque in his coloring—he *never* could execute without freedom; for all these characteristics of his talent were allied to his performances from the earliest period of his practice, although not brought

to bear in one point of perfection, as in after years.

The fortunate contention which occurred between Murillo and Iriarte is too well known to need any repetition. It cannot but be considered fortunate, when to it the arts are indebted for the noble accessaries of Murillo's own landscapes, to many of his historical subjects painted after the dispute had taken place. The unfinished picture which was the cause of the disagreement is still in the possession of the Santiago family.

Besides the pictures already notified, he accomplished numbers for the Convent of the Augustines, as well as for other religious Orders and Churches in Seville, Madrid, Victoria, San Ildefonso, and Cadiz. And it is from the sales out of these establishments that the noblest collections of Europe have been improved by the splendid addition of Murillo's productions. It is now very different; for in the fear that more of these treasures may take flight to other countries, the Government affixes its seal even to those pictures belonging to private individuals, which the Police at stated times ascertains to be inviolable.

At the close of the year 1681, Murillo went to Cadiz to fulfil a promise long made to the Brothers of the Capuchin Convent in that city : it was to paint the subject of the ‘ Marriage of Saint Catherine’ over the High Altar of their Church. Before he had proceeded beyond the design and dead color he fell from the scaffolding purposely erected, and after patiently lingering some time in great agony of body, he died on the third of April 1682. He expired in the arms of his pupil and friend Don Pedro Nuñez de Villavicencio. This fatal accident has been the only painful circumstance which has ever fallen to the knowledge of any of his biographers to record ; for the unsullied tissue of his life has only presented a web clear of infirmity of disposition and character, while the unrolling of his genius constantly dazzled in proportion as it was revealed.

Many of the pictures by Murillo, in the Royal Gallery of Madrid, are of the highest quality of the master, as may be supposed from their situation. A list of the whole number is annexed to this book.

His pupils were,—

Don Pedro Nuñez de Villavicencio,

Don Francisco Osorio Meneses,

Alfonso de Escobar,

Juan Garzon,

José Lopez,

Juan Simon Gutierrez,

Francisco de Sarabia Antolinez, &c. &c.

NOTICE
OF
SEVERAL CELEBRATED SPANISH PICTURES,
WITH
THE NAMES OF THE ARTISTS, AND WHERE THEY
ARE PLACED.

ALFARO.

The Nativity.
The Guardian Angel.

ANTOLINEZ, FRANCISCO.

St. Jerome and St. Paulina adoring the Infant Jesus.
In the Gallery of San Fernando.
The Prophet Elias. *ibid.*

ANTOLINEZ, JOSÉ.

The Conception of the Virgin.
Christ the Good Shepherd.

ARCO, ALONSO DEL.

The Infant Jesus sleeping, surrounded by the attributes
of his Passion. *In the Gallery of San Fernando.*

ARIAS.

The Jews presenting the Money to Christ.
In the Royal Gallery of the Prado.

The Passion, represented in eleven pictures.

In the Augustin Convent at Madrid.

ARREDONDO, ISIDRO.

The Incarnation of Our Lord.

ARELLANO.

A group of Flowers. *In the Royal Gallery of the Prado.*

Idem. *ibid.*

Idem. *ibid.*

BAYEU.

A Holy Family. *In the Royal Gallery of the Prado.*

The Crucifixion. *ibid.*

Geryon oppressing the Spanish Landholders. *ibid.*

Portrait of Don Carlos IV. *ibid.*

A Landscape. *ibid.*

A Canal Scene at Madrid. *ibid.*

View of a Procession. *ibid.*

BOCANEGRA.

The Conversion of St. Paul.

In the Church of the Jesuits at Madrid.

A Christ. *In the Cathedral at Granada.*

CABEZALERO.

The Assumption. *In the Royal Gallery of the Prado.*

A Crucifixion. *ibid.*

The Presentation. *ibid.*

CALLEJA.

Portrait of Don Carlos III.

In the Academy of San Fernando.

Don José de Carvajal, Minister of State and Protector of the Academy, presenting a prize to Don Mariano Sanchez. *ibid.*

An allegorical picture of Time discovering Truth. *ibid.*

CAMILO.

Descent from the Cross. *In San Justo at Salamanca.*

San Carlo Borromeo. *ibid.*

St. Mary the Egyptian presented to the Virgin.

In the Capuchin Church at Alcala de las Henares.

The Holy Virgin. *In the Church of San Juan at Madrid.*

CANO.

A dead Christ supported by an Angel.

In the Royal Gallery of the Prado.

The Virgin and Child. *ibid.*

Saint Geronimo kneeling. *ibid.*

San Benito. *ibid.*

Saint John the Evangelist writing the Revelations in the Isle of Patmos. *ibid.*

Christ's Arraignment. *In the Gallery of San Fernando.*

A Christ. *In the Church of San Gines at Madrid.*

CARREÑO.

Dofia Mariana de Austria habited as a Widow.

In the Royal Gallery of the Prado.

Portrait of Charles II. *ibid.*

The Infante Don Cardinal Ferdinand.

In the Gallery of San Fernando.

St. Francis praying in the Church of the Porciuncula.
In the Gallery of San Fernando.

CASTREJON.

St. Michael subduing the Dragon.
In the Church of San Miguel at Madrid.

CEREZO.*

A St. Francis in ecstasy.
In the Royal Gallery of the Prado.
 The Ascension of the Virgin. *ibid.*
 A Magdalen reclining on the ground.
In the Gallery of San Fernando.
 Saint Anthony of Padua. *ibid.*

CESPEDES.

The Last Supper. *In the Gallery of San Fernando.*
 An Assumption. *ibid.*

CRUZ, MANUEL DE LA.

The Cumean Sibyl; copied from Domenichino.
In the Gallery of San Fernando.
 The Rape of Europa ; copied from Paul Veronese. *ibid.*
 A Fair at Madrid. *In the Royal Gallery of the Prado.*

COELLO, CLAUDIO.

The Holy Family surrounded by St. Francis, St. Anthony
 of Padua, St. Michael, and the Guardian Angel, with
 the Theological Virtues.

In the Royal Gallery of the Prado.

* The works of this artist being extremely scarce, and little known,
 we cannot omit mentioning his beautiful production of 'A Mag-
 dalen in prayer,' which is now in the Royal Gallery of the Hague.

The Holy Family surrounded by Angels, and Louis King of France kneeling before them.

In the Royal Gallery of the Prado.

COELLO, ALONSO SANCHEZ.

Portrait of Doña Maria, Empress of Austria.

In the Gallery of San Fernando.

Portrait of Doña Isabel, daughter of Philip II.

In the Royal Gallery of the Prado at Madrid.

COLLANTES.

A Landscape. *In the Royal Gallery of the Prado.*

The Vision of Ezekiel. *ibid.*

The Resurrection. *ibid.*

San Geronimo. *ibid.*

A Landscape. *ibid.*

ESCALANTE.

The Infant Christ and St. John the Baptist.

In the Royal Gallery of the Prado.

ESPINOS.

Five Flower Pieces. *In the Royal Gallery of the Prado.*

ESPINOSA, JACINTO.

The Presentation of the Virgin.

In the Royal Gallery of the Prado.

A Magdalen. *ibid.*

A Group of Flowers. *ibid.*

St. Joachim and St. Anne. *ibid.*

The Scourging of Christ. *ibid.*

A Group of Flowers. *ibid.*

ESQUERRA.

A Landscape, with a View of the Sea, having in the distance Neptune supported by Tritons.

In the Royal Gallery of the Prado.

FATOR.

The Scourging of Christ.

In the Royal Gallery of the Prado.

The Madonna and Child. *ibid.*

FERNANDEZ, EL MUDO.

The Martyrdom of St. James.

In the Royal Gallery of the Prado.

GALVAN.

The Blessed Trinity.

In the Church of the Carmelites at Saragossa.

The Birth of the Virgin. *In the Cathedral at Lucena.*

GILARTE.

Esther in the presence of Ahasuerus.

In the Gallery of San Fernando.

Jacob wrestling with the Angel. *ibid.*

Saint Dominic. *ibid.*

The Miracle of the Loaves and Fishes. *ibid.*

GONZALES, BECERRIL.

The Ordination of a Monk.

GONZALES, ANTONIO.

Ferdinand VI. protecting the Arts and Sciences.

In the Gallery of San Fernando.

Portrait of Don Juan Barnabé Palomino.

In the Gallery of San Fernando.

Portrait of Don Ignacio Hermosilla. *ibid.*

Judith with the Head of Holofernes. *ibid.*

GUEVARA.

The Elevation of the Cross.

In the Gallery of San Fernando.

The Ascension of Our Lord. *ibid.*

The Assumption. *At Malaga.*

HERRERA, THE ELDER.

The Martyrdom of St. Andrew.

In the Royal Gallery of the Prado.

JOANES, VICENTE JUAN.

An Ecce Homo. *In the Royal Gallery of the Prado.*

Portrait of Don Luis de Casteloé *ibid.*

The Stoning of Saint Stephen. *ibid.*

The Interment of Saint Stephen. *ibid.*

The Descent of the Cross. *ibid.*

The Last Supper *ibid.*

Christ Preaching on the Mount. *ibid.*

Melchisedec, King of Salem. *ibid.*

The Visitation of Saint Elizabeth. *ibid.*

An Ecce Homo *ibid.*

Joseph's Dream. *ibid.*

The High Priest Aaron. *ibid.*

St. Stephen receiving the Order of Deacon. *ibid.*

LEONARDO, JOSÉ.

The Marquis Espinola receiving the keys of Breda.

In the Royal Gallery of the Prado.

Troops of Soldiery headed by the Duke of Frias. *ibid.*

MARCH, ESTABAN.

San Geronimo writing. *In the Royal Gallery of the Prado.*

MAZO, JUAN DEL.

A View of Saragossa.	<i>In the Royal Gallery of the Prado.</i>
A Head (unknown).	<i>ibid.</i>
View of a Sea-port.	<i>ibid.</i>
View of the Monastery of the Escorial.	<i>ibid.</i>
A Landscape.	<i>ibid.</i>
View of Campillo, the country seat of the Brothers of the Monastery of the Escorial.	<i>ibid.</i>

MORALES, called EL DIVINO.

An Ecce Homo.	<i>In the Royal Gallery of the Prado.</i>
The Virgin and Child.	<i>ibid.</i>
Christ shown by Pilate to the People.	<i>ibid.</i>

MUÑOZ, SEBASTIAN.

Portrait of Himself.	<i>In the Royal Gallery of the Prado.</i>
The Martyrdom of Saint Sebastian.	

In the Gallery of San Fernando.

MURILLO.

Resurrection of Our Lord.

In the Gallery of San Fernando.

Saint Mary Magdalene.	<i>ibid.</i>
Santa Isabella, Queen of Portugal, relieving the Sick.	<i>ibid.</i>
The Roman Patrician's Vision.	<i>ibid.</i>
The Roman Patrician declaring his Vision to the Pope.	<i>ibid.</i>
A Holy Family.	<i>In the Royal Gallery of the Prado.</i>
The Annunciation.	<i>ibid.</i>
Idem.	<i>ibid.</i>

The Immaculate Conception.

In the Royal Gallery of the Prado.

Idem.	<i>ibid.</i>
Idem.	<i>ibid.</i>
Martyrdom of Saint Andrew the Apostle.	<i>ibid.</i>
Adoration of the Shepherds.	<i>ibid.</i>
Education of the Virgin.	<i>ibid.</i>
Vision of Saint Bernard.	<i>ibid.</i>
The Infant Jesus and Saint John.	<i>ibid.</i>
Conversion of Saint Paul.	<i>ibid.</i>
Saint John the Baptist.	<i>ibid.</i>
An Infant Christ.	<i>ibid.</i>
A Magdalen in the Desert.	<i>ibid.</i>
Head of Saint Paul.	<i>ibid.</i>
A Fortune-Teller.	<i>ibid.</i>
Rebecca and Eliezer.	<i>ibid.</i>
Portrait of Himself.	<i>ibid.</i>
The Prodigal Son.	<i>ibid.</i>
Idem.	<i>ibid.</i>
Idem.	<i>ibid.</i>
Idem.	<i>ibid.</i>
Head of Saint John the Baptist.	<i>ibid.</i>
Saint Augustine in prayer.	<i>ibid.</i>
The Virgin and Child.	<i>ibid.</i>
A Landscape.	<i>ibid.</i>
Idem.	<i>ibid.</i>
Our Saviour on the Cross.	<i>ibid.</i>
A Head (unknown).	<i>ibid.</i>
The Annunciation.	<i>ibid.</i>
The Infant Jesus sleeping near the Cross.	<i>ibid.</i>
Saint John with the Lamb.	<i>ibid.</i>
Idem.	<i>ibid.</i>
The Jubilee of the Porciuncula.	<i>ibid.</i>
San Fernando in prayer.	<i>ibid.</i>
Christ on the Cross.	<i>ibid.</i>

San Geronimo in grief. <i>In the Royal Gallery of the Prado.</i>	
An Ecce Homo.	<i>ibid.</i>
Mater Dolorosa.	<i>ibid.</i>
The Holy Family.	<i>ibid.</i>
Saint James the Apostle.	<i>ibid.</i>
San Francisco de Paula.	<i>ibid.</i>
Idem.	<i>ibid.</i>
Idem.	<i>ibid.</i>
San Ildefonso.	<i>ibid.</i>
An Old Woman spinning.	<i>ibid.</i>

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